"PRETTY PEGGY"
HIPPO, ILFORD.
CHARLES AUSTIN
TOOTS POUNDS
LORNA POUNDS

THE ERA

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"PRETTY PEGGY"
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You make my life com. plete when you are near,
Gone are the sha dows drear, life comes a . new,
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OPERA HOUSE, LEICESTER, Aug. 9, 23, Sept. 6, 20, 27, Oct. 4, Nov. 8, on.

ROYALTY THEATRE, CHESTER, March 8, July 5, Aug. 2, 9, 16, 23, on.

OPERA HOUSE, NORTHAMPTON, April 12, June 28, Aug. 2, 9, 16, 23, on.

THEATRE ROYAL, LEICESTER, May 24, June 14, 28, July 5, 12, on.

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GRAND THEATRE, LUTON, May 17, July 26, on.
THEATRE ROYAL, CANTERBURY, Jan. 19, Feb. 16, Mar. 29, April 12, on.
THEATRE ROYAL, INVERNESS, Now a Beautiful Theatre. Playing nightly to capacity. Big Attractions only required for Nov. 24, Dec. 15, 22, Feb. 9, 16, Mar. 1, 8, 15, April 19, May 3, on. Nothing too big. Share or Certainty. E. G. FALCON, T.R., Inverness.

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THEATRE ROYAL, RYDE. Sole Proprietor, H. Terry Wood. WANTED Known, Mr. H. Terry Wood is open to arrange occasional tours of the Island for First-class Companies and Concert Artists during the winter months. All bookings during July, August, and September arranged through Mr. J. Bannister Howard.

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SCARBOROUGH GRAND OPERA HOUSE. WANTED, First-class Attraction, Dec. 1, 2, 3, three nights; vacant through obliging manager. WILLIAM PEACOCK, Grand Opera House, Harrogate.

WANTED, first-class Theatrical Companies, on sharing terms or rental; Dramas, Operas, Variety, &c., for Theatre Royal, Limerick; fully booked this year with exception of Dec. 22; vacant dates next year every other week from Feb. 16. Apply by letter, stating terms, to LICENSEE, 35, King Henry's-road, London, N.W. 3., or Local Manager, Theatre Royal, Limerick.

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WANTED, Companies.

THEATRE ROYAL, WORCESTER, Vacant May 31 (?), July 19 (?), Aug. 2, and on, with exceptions.
THEATRE ROYAL, BATH, Vacant April 19 (?), June 7, 28, July, Aug. 2, 9, 16, 30 (?), and Oct. on, with exceptions.
KING'S THEATRE, GAINSBORO', Vacant first three nights only. Dec. 1 (?), April 12 (?), and June, on.
EMPIRE, WORCESTER (Arrangements complete).
THEATRE ROYAL, TONYPANDY, Spring and Autumn vacancies.
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WANTED, Companies, Pantomimes, Revues, &c., Dec. 22, 29, 1919. Feb. 2, March 1, April 5, May 24, June 28, Aug. 2 and 16, Sept. 27. Visit of Turner's Opera Company. Once nightly. Twice on Saturday. Exclusive of Tax.

Oct. 6,	Monday	£66	10 8
Oct. 7,	Tuesday	53	7 6
Oct. 8,	Wednesday	76	17 4
Oct. 9,	Thursday	65	17 0
Oct. 10,	Friday	57	5 8
Oct. 11,	Saturday, 1st House	55	1 4
Oct. 11,	Saturday, 2nd House	67	7 6
		£442	7 0

Copy of Chartered Accountant's Certificate.
"Having examined the books and official return forms of the Globe Theatre, Consett, I hereby certify that the gross takings for seven performances of the Turner's Opera Company, commencing Oct. 6, 1919, were £527 16s. 10d., and the nett takings (after deduction of amusement tax) £442 7s.—(Signed) J. M. Nicholson, Derwent Hill, Ebchester, Oct. 14, 1919."

OPERA HOUSE, WAKEFIELD.
OPERA HOUSE, WAKEFIELD.
OPERA HOUSE, WAKEFIELD.
This theatre will reopen Christmas week after redecorating and refurnishing. Only the best No. 1 Attractions booked.
WANTED, Jan. 26, March 15, April 5, 12, 26 (?), May 3, 10, 24, 31, June 7, 14, and on, with exceptions.
Bookings include:—
"My Lady Frayle," "A Butterfly on the Wheel," "The Naughty Wife," "Daddy Longlegs," "Luck of the Navy," "The Rotters," "General Post," "Damaged Goods," "Brewster's Millions," &c.
THEATRE ROYAL, CASTLEFORD.
THEATRE ROYAL, CASTLEFORD.
THEATRE ROYAL, CASTLEFORD.
One of the prettiest and cosiest theatres in the provinces.
WANTED, Strong Powerful Attractions, Dec. 15, Feb. 9, 23, March 15, 29, April 12, 19, 26, May 17, 24, 31, June 7, and on, with exceptions.
Bookings include:—
"Seven Days' Leave," "Broadway Jones," "My Lady Frayle," "Butterfly on the Wheel," "Peg o' My Heart," "The Rotters," "Damaged Goods," "The Jeffersons," &c.
Communications re dates, HAMILTON BAINES, Theatre Royal, Bristol; or WM. NOKES, 14a, Leicester-street, Leicester-square, W.C. 2.

P.O.W. THEATRE, GRIMSBY. WANTED, Good Company (musical preferred), for Dec. 15. All particulars to J. H. CURRY.

NEW THEATRE, SALISBURY. WANTED, West End Attractions only for March 8, May 3, June 7, on, with exceptions. Write, ALBANY WARD, Guildhall Chambers, Weymouth.

WANTED, Revue, Monday next, through company going off road; also Dec. 1. Wire, JACK ARNOLD, Victoria, Lye.

WINTER GARDEN PAVILION, TEIGNMOUTH, SOUTH DEVON.

WANTED, First-class West-End Attractions for two or three nights, for immediate and later dates. Also Star Artists. Bookings include Hilda Trevelyan, Carrie Tubb, Margaret Cooper, "Man from Toronto," "Charley's Aunt," "Private Secretary," Bannister Howard's Companies.

Now booking season dates.

Full particulars to HARRY BENET, W. G. Pavilion, Teignmouth.

PALACE THEATRE, RAMSGATE. WANTED, high-class Attraction. Nov. 10, once nightly. To oblige a manager re transfer. H. W. ROWLAND, 52, Shaftesbury-av., W. 1.

EXCHANGE THEATRE, STAMFORD. WANTED, First-class Attractions (3 nights), Nov. 24, 27, Dec. 1, 4, 8, 11, 15. Bookings already include "Charley's Aunt," "Private Secretary," "Seven Days' Leave," "Tiger's Cub," "Lest We Forget," "Broadway Jones," "Ignorance," &c. The English Opera Company here this week, to whom refer as to business. Send dayhill, full pars., WILLIAMS, Exchange Theatre, Stamford.

WANTED Known, WINTER GARDENS THEATRE, NEW BRIGHTON. TO TOURING MANAGERS. Mr. Albert Douglass begs to notify all Managers that Vacant Dates for 1920 are being rapidly filled, and application for same should be made immediately, otherwise it may be too late. Most of the latest London successes already booked, and only first-class attractions can be entertained. Musical preferred. Only vacant Date this year Dec. 15. Next year, Jan. 5, 12 (?), Feb. 9 (?), 16, March 1, 22, April 19, June 14, and few others.

WANTED Known, Pretoria Theatre, Okehampton, vacant Nov. 12 on, exceptions. WILKINSON.

WANTED, for big Theatre (Yorks), West-End successes only for Spring. Full details, W. FOSTER HORSFIELD AGENCY, Suite 18, 26, Charing Cross-road, W.C. 2.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED, High-class Attractions, D.P. THEATRE, EASTBOURNE. Jan. 26, April 19 (2 nights), 26, GAIETY THEATRE, HASTINGS, March 8, April 12, May 17. PLEASURE GARDENS, FOREST STONE, March 29, April 12, June 7. PALACE, MARGATE, Nov. 10 (?), Dec. 15, Jan. 12, 19, on, with exceptions. Once nightly. London Representative for W. W. Kelly and Opera House, Blackpool.

H. W. ROWLAND'S AGENCY, 52, Shaftesbury-avenue, W. 1. Regent, 1651. "Topobill, Piccy, London."

THE NEW THEATRE, BOSTON.
THE NEW THEATRE, BOSTON.
THE NEW THEATRE, BOSTON.
THE NEW THEATRE, BOSTON.
THE NEW THEATRE, BOSTON.
(Once nightly). (Three nights or full week.)

Proprietors: Scala Theatre, Boston, Ltd. Managing Director: G. Aspland Howden.

A convenient break journey from Midlands to East, or Yorks to London and South.

WANTED, COMPANIES, IMMEDIATELY ONWARD. ALL THE LEADING COMPANIES VISIT THE NEW THEATRE. Vacant Nov. 10 (for 3 nights each, Two Companies). Vacant Dec. 8 and 15 (for 3 nights each, Two Companies).

Apply, with and for Dates, to MR. WILL DALTON, 57, Parsonage-road, Withington, Manchester. No commission charged.

Enquire as to this Theatre having the LARGEST HOLDING CAPACITY IN THE DISTRICT.

A commodious Theatre, with a large stage, comfortable building, effective electric lighting, good Band, and beautifully Furnished, with Good Admission Prices.

NEW PALACE THEATRE, RAWTENSTALL.

General Manager, W. Nicholls.

WANTED, COMPANY, Nov. 10, Dec. 15, 29.

The Largest and Most Comfortable Theatre in the Rossendale Valley. The Industrial Centre of Lancashire, where good business results with the right companies.

Once Nightly. Twice Saturdays.

Big Stage, with all conveniences.

NOW BOOKING PANTOMIME.

Several Odd Dates.

For Bookings apply Mr. WILL DALTON 57, Parsonage-road, Withington, Manchester.

THEATRE ROYAL, KING'S LYNN. WANTED, Attractions for Nov. 17, 18, 19, and Jan. 8, 9, 10. Coms. to R GERALD BALLS, Theatre Royal, King's Lynn.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"Monty's Flapper." "Ann." WANTED, Nov. 24, Dec. 1. HALDANE CRICHTON, 15, Bolton-gardens, Teddington.

Second Year of Tour. "MY OLD DUTCH." By Arthur Shirley and Albert Chevalier. Albert Chevalier as Joe Brown. Supported by his own Company. WANTED, Spring and Autumn Dates, 1920. C. INGLE, 26, Belmont-rd., Montpelier, Bristol.

E. HILL-MITCHELSON'S CO'S. "Ashamed of the Man She Married." "Somebody's Wife." Star Company. WANTED, Dec. 22, 29, Jan. 5, 12. Booked two consecutive weeks Glasgow, Bolton, N. Shields, Jarrow, Nottingham. E. HILL-MITCHELSON, T.R., Leicester.

For the Great Success at the Criterion Theatre. "OUR MR. HEPPLEWHITE." WANTED, Jan. 5, Feb. 9, Aug. 9, 30, Oct. 18, and on. Apply W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, London, W. 4.

LOUIS CALVERT in "DADDALUMS." Prior to London production. Cast including Louis Calvert, Edyth Olive, Ernest Hendrie, Margaret Vaughan, Francis Lester, W. Edward Stirling Edward Bonfield, &c. "A play full of fine situations and gripping incidents. . . . You can teach Mr. Louis Calvert nothing about acting. . . . His command over a situation is astonishing. . . . He has surrounded himself with a first-rate band of players. . . ."—Sydney W. Carroll in "The Sunday Times," Oct. 19. WANTED, Theatres, Dec. 26, on, and Spring. All communications, W. EDWARD STIRLING, 3, Cambridge-mansions, Cambridge-road, London, S.W. 11.

THE FLINTOFF MOORE OPERA COMPANY.

WANTED, Monday next, through obliging. THE FLINTOFF MOORE OPERA COMPANY.

If you have the building and capacity we will take the money.

Wire for Monday next, Nov. 3. South Wales district.

MOORE, Empire, New Tredegar. Wagner and Skardon's Domestic Drama. "DISGRACED." "DISGRACED." WANTED, Monday next, Nov. 3. Printing ready. This week, Hippodrome, Huddersfield.

"THE BONNIE BRIER BUSH." Mr. Durward Lely and powerful company including Mr. W. G. Robb. The most successful tour of this wonderful play. Big business everywhere. Refer to Howard and Wyndham, Edinburgh. Arthur Jefferson, Glasgow. Messrs. Wright, Greenock, &c., &c. WANTED, Theatres, For vacant dates after Nov. 10. Write or wire to DURWARD LELY, Theatre Royal, Edinburgh.

WANTED, Monday next. The Super Revue, "FLIPS AND FLAPS." Star Cast of Artists, including Olive Williams and Nelly Brierley. Wire, WILLIAMS, Exchange Theatre, Stamford.

THEATRES WANTED.

CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY, "THE PRIVATE SECRETARY."

Entire West-End Production Carried. Direct from the Savoy Theatre.

WANTED, First-class Theatres.

Nov. 6 (three nights),
Nov. 6 (three nights),
Nov. 6 (three nights),
Nov. 6 (three nights),
Nov. 6 (three nights),
Nov. 17.
Nov. 17.
Nov. 17.
Nov. 17.
Nov. 17.

Wire, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

"BETTY AT BAY." "BETTY AT BAY." Direct from the Strand Theatre. Entire London Production Carried.

WANTED, First-class Theatres.

Nov. 3 (three nights),
Nov. 3 (three nights),
Nov. 3 (three nights),
Nov. 3 (three nights),
Dec. 1 and 8.
Dec. 1 and 8.
Dec. 1 and 8.
Dec. 1 and 8.
Dec. 1 and 8.

Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

THE BRANDON THOMAS COMPANY in "CHARLEY'S AUNT."

Entire West-End Production Carried. Direct from the Garrick Theatre.

WANTED, First-class Theatres.

Now Booking 1920. Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

ROBERT COURTNEIDGE'S COMPANIES.

"Daddies," Haymarket Theatre, W.
"Daddies," 2 Co's Christmas. Vacant Easter. With Mr. Mollison Kidd.
"The Man from Toronto," 4 Companies.
"The Law Divine,"
"Scandal" 2 Co.'s.
"The Arcadians,"
"Petticoat Fair,"
"Fancy Fair,"

New Musical Production, Liverpool (Christmas).

(In preparation), "Paddy." The next best thing.

Send 1920 Vacancies.

WANTED. Nov. 17. Nov. 24. Dec. 1. Dec. 8. Dec. 29. Jan. 5. Feb. 23. Mar. 1.

DOUGLAS MILLAR, 17, Shaftesbury-avenue, W. 1.

WANTED, Theatres, Theatres Wanted. Am open to Buy any Going Concern. Nothing too Big. All particulars, SUTHERLAND, 14, Albion House, 59, New Oxford-street, W.C. 1.

HERBERT SHELLEY'S CO. "A MILL GIRL'S WEDDING." The Money-Making Magnet. WANTED, Nov. 17 (through transfer). This week, T.R., Canterbury. Next, T.R., Sheffield.

J. FORBES KNOWLES' Plays and Tours. WANTED, Theatres. Wanted, good Theatre, for Repertoire. 17, Leicester-street, London, W.C. 2.

"SOILED!" by Aimée Grattan-Clyndes.

WANTED, Dec. 1, 15, 22. WALTER SALTOUN, 33, Albany-road, Windsor.

"BUBBLY." "BUBBLY." "BUBBLY." The phenomenally successful Musical Production from the Comedy Theatre, London. WANTED, Nov. 3 and 10 (South or Midlands), Dec. 29, Jan. 5, 12, 19, and Feb. 2. W. FOSTER HORSFIELD, Suites 17 and 18, 26, Charing Cross-road, W.C. 2. Telephone: Regent 208.

A Charming Musical Fairy Play, in eight scenes. "PUNCH AND JUDY." By Vincent Douglass. Magnificent company of thirty-five, and everything carried. Will be produced at the Winter Gardens, New Brighton, on Boxing Day, and will afterwards tour first-class towns. WANTED Known, Only Vacant Dates, Jan. 19 and 26. All communications to A. DOUGLASS, Winter Gardens, New Brighton.

"THE GIRL IN THE TAXI." Famous Musical Comedy. From the Lyric and Garrick Theatres. WANTED, Theatre, Dec. 29. Unexpectedly vacant Dec. 29, North or Mid Jan. 19 (?), and Autumn, 1920. HUBERT WOODWARD, 102, Charing Cross-road, W.C.

WANTED, Monday next. The Super Revue, "FLIPS AND FLAPS." Star Cast of Artists, including Olive Williams and Nelly Brierley. Wire, WILLIAMS, Exchange Theatre, Stamford.

THEATRES WANTED.

NEVILL GRAHAM'S PRODUCTIONS.

"THE MAID OF THE EAST."
"THE MAID OF THE EAST."
"THE MAID OF THE EAST."
"THE MAID OF THE EAST."
"THE MAID OF THE EAST."

Prince of Wales' Theatre, Birmingham.
Next week, Theatre Royal, Huddersfield.

WANTED, First-class Theatres,
Dec. 22, 29.
Jan. 12 (?), 26 (?),
Feb. 9,
March 1,
April 5, 12.

A New Musical Production, founded on Arthur Law's successful farce,
"The New Boy."

Grand Theatre, Wolverhampton, Jan. 26.

Wanted, First-class Theatres or Halls,

Feb. 9,

To precede Theatre Royal, Nottingham.
March 1, 8.

Also few Spring Dates.

"Dick Whittington" Production,
Theatre Royal, Huddersfield, Dec. 26.

NEVILL GRAHAM,

61/63, Brixton-road, S.W. 9.

Tel., Brixton 2276.

"ODDS AND ENDS."
"ODDS AND ENDS."
"ODDS AND ENDS."
"ODDS AND ENDS."
5 Scenes. 30 People,
including 5 X-Rays.
This. New Hall, Bargoed.

WANTED, Wanted,
Nov. 3.
Nov. 3.
Nov. 3.
Nov. 3.
South Wales preferred.
Wire. Wire. Wire
for Nov. 3.
JOSH CLIFTON,
as above.

WANTED, Dec. 22, 29, various on, for "The Misleading Lady" or "Sweet and Twenty." ROLLO BALMAIN, 1, St. John's-place, Torquay.

WANTED, Dec. 22 and 29, Jan. 19 and 26, various later.

The Leonard Laurence Répertoire Co. Plays include "Alias Jimmy Valentine," "Mrs. Gorringe's Necklace" "A Bunch of Violets," "John Glayde's Honour," "David Garrick," &c., &c.

Pavilion, Southport; next, T.R., Yarmouth (5 weeks).

WANTED, Dec. 1.

PHILIP BRAHAM & CAMPBELL, LTD., by arrangement with
Andre Charlot,
present
"BUZZ BUZZ"
"BUZZ BUZZ"
"BUZZ BUZZ"
"BUZZ BUZZ"
"BUZZ BUZZ"
"BUZZ BUZZ"
"BUZZ BUZZ"
(the great success from the Vaudeville Theatre, London).

Book by Arthur Wimperis and Ronald Jeans.

Music by Herman Darewski.

WANTED, Dec. 1,
and several Spring dates.

Production elaborated for tour, and capable of following anything.

Vide "Daily News."—"Brilliant 'Buzz-Buzz' is the best revue in London."

"Referee."—"A delightful success, as jolly and gay an entertainment as could be wished."

WANTED, Dec. 1,
and several Spring dates.

All communications re dates,

W. FOSTER HORSFIELD,
Suite 17 and 18,
26, Charing Cross-road.

Nov. 3 and 10
Nov. 3 and 10
Nov. 3 and 10

WANTED for
the Great Comedy Success.
"NEXT, PLEASE."
"NEXT, PLEASE."
"NEXT, PLEASE."
"NEXT, PLEASE."
My only vacancies.

Wire quick
for Monday next,

JOHNNY McELROY,
JOHNNY McELROY,
JOHNNY McELROY,
Coliseum, Kettering.
Coliseum, Kettering.

Mainwaring Dunstan and Frank Forbes-Robertson.

"MICE AND MEN."

WANTED, Jan. 26 (?), Feb. 2. Address, CHARLES STIRLING, T.R., Darlington; next, Hippodrome, Stockton.

WILSON BENGE
presents
"SAFE HOME AGAIN,"
By Clifford Rean.

WANTED, Monday next.
Vacant Nov. 3.
Wire for Nov. 3.

"THE GIRL WHO CHANGED HER MIND,"
By Clifford Rean.
Vacant Monday next, Nov. 3.
Vacant Dec. 15, follow Met., Glasgow, few on.
"DRIFTING APART,"
By Gladys Hastings Walton.
Vacant Nov. 24, follow Dover, few on.

WILSON BENGE, Victoria Theatre, Walthamstow, London, N.

WANTED, Monday next.
The Super Revue,
"FLIPS AND FLAPS."
Star Cast of Artists, including
Olive Williams and Nelly Brierley.

Wire, WILLIAMS, Exchange Theatre, Stamford.

THEATRES WANTED.

T. W. RUFF'S ENTERPRISES.
"TIME, PLEASE."
"TIME, PLEASE."
"TIME, PLEASE."
By Herbert Barnes and J. L. Barry.
In three ticks and a wind up.
All-star cast, including
Bruce King.
Jack Lennard.
George Hutchie.
Raymond Fellows.
Tom Dewson.
Doreen Andre.
Val Lea.
Dillion and De-Alroy.
Robb and Ivy Lynn.
The Four Gordons.

WANTED, Nov. 24, Dec. 1, 29.
Nov. 24, Dec. 1, 29.
Nov. 24, Dec. 1, 29.

Managers and Agents please note that the above is a first-class production, which you can book with the greatest confidence.

All coms. re dates,
T. W. RUFF,
Theatre Royal, Macclesfield.
Next week, Empire Theatre, Aberdare.

WANTED, Wanted, Wanted, Monday, Nov. 10 and 17.
For the Greatest of all Musical Burlesques,
"HAVE ANOTHER LOOK."
In three peeps and a squint.
The show of 1,000,000 laughs.
First-class cast and full Beauty Chorus.
Everything carried.
Only a clear stage required.
Wire, Wire, Wire,
for this Box-office Attraction.
Last week, Faversham, great success, and playing return date. Refer Mr. Derrick. Also vacant Dec. 1, 15, 22.
"HAVE ANOTHER LOOK."
The show the public want and they will pay again to
"HAVE ANOTHER LOOK."
Wire or write, MATT HEWSON, this, Town Hall, Sittingbourne, Kent; next, King's Theatre, Gainsboro'.

WANTED, Monday next, through misunderstanding
"BUBBLY." This week, T.R., Chatham.
"HOBSON'S CHOICE." This week, Empire, Penge.
Also week of Nov. 10.
Wire, W. FOSTER HORSFIELD,
Suite 17, 26, Charing Cross-rd., W.C. 2.
Or 'Phone: Regent 208.

"HOBSON'S CHOICE."
The successful farcical Comedy from the Prince of Wales and Apollo Theatres, London.
Bookings include P.O.W., Birmingham; Grand, Blackpool; H.M.T., Dundee; Edinburgh; Brighton; Cambridge; Emp., Poplar; Hippo., Richmond; Empire, Preston; Palace, Southampton, &c.

WANTED, Nov. 3, 10, Dec. 22, 29, Jan. 5, 12, 26 (North), Feb. 23 (South), April 5, 19, onwards.
W. FOSTER HORSFIELD,
Suites 17 and 18,
26, Charing Cross-road, W.C. 2.
Telephone: Regent 208.

WANTED, Wanted, for
"WHY WORRY."
Revusical Comedy, in 3 scenes, 25 people, including James Salter, late principal comedian Robert Courtneidge and Ernest T. Rolls.
Nov. 10, Nov. 10, Nov. 10,
Nov. 24, Nov. 24, Nov. 24,
Dec. 1, Dec. 1, Dec. 1.
Only vacancies this year. Production an enormous success, refer Mr. Gude, Hippodrome, Maidenhead.
Thanks E. C. Jozon for contract Christmas and New Year weeks.
ERNEST CARLTON, 115, Bayonne-road, Hammersmith, W. 6.
Next week, Coliseum, Shoreham.

"SINLESS."
WANTED, Theatres, Dec. 15 and 22, for above romantic comedy-drama; played and mounted on West End lines. CHARLES CLIFFORD, 71, Chesnut-grove Balham, S.W. (Scenery carried for big and small theatres.)

WANTED, Nov. 3, through disappointment,
"THE LAND OF PROMISE,"
By Somerset Maugham,
From the Duke of York's Theatre.
Apply, ROWLAND, 52, Shaftesbury-av., W. 1. "Tornbill Priory, London,"
Regent 1651.

VENTOM SWIFT'S PRODUCTIONS.
WANTED Known,
"ALL ABOARD."
Unexpectedly Vacant March 15, 22.
Wire.

"BABES IN THE WOOD."
Vacant Jan. 19. Midlands or South.

"MOTHER GOOSE."
Including Randolph Sutton.
Vacant Dec. 29 (?), Feb. 9, 23.

Coms., VENTOM SWIFT,
This week, Opera House, Wakefield.
Next week, Hippo., Bury.

WANTED, Monday next.
The Super Revue,
"FLIPS AND FLAPS."
Star Cast of Artists, including
Olive Williams and Nelly Brierley.
Wire, WILLIAMS, Exchange Theatre, Stamford.

For other Theatres Wanted see Displayed Wanted Section

ARTISTS WANTED.

WANTED, young lady for Juvenile part in Sketch. Write to R. DALEY, 26, Mornington-crescent, London, N.W. 1.

WANTED, Young Lady, small part, rehearse immediately; long tour. App'y, personally, Wednesday evening, or 12 o'clock Thursday, FRANK ELLISTON, Collins' Music Hall, Islington.

WANTED, immediately, for tour Principal Soprano, Principal Contralto and Choristers. ALEXANDRA OPERA CO., 14, Elsenham-rd., Manor Park, E. (Letters only.)

WANTED, Lady (first-class actress only for star part); famous company (reforming after war); also 4 Gents for business (front); must invest. Box 365, "The Era."

"SALLY IN SOCIETY."
WANTED, to rehearse at once,
Refined young Lady, for Singing Juv. Lead; must have good voice, able sing soubrette songs, dance a little; nice modern wardrobe.
Also Robust Actor Vocalist; good baritone preferred.
Also Character Actress for Irish part; must be buxom, strong voice.
Also Agile Character Actor for Frenchman.
Photos., refs., lowest salary, &c., ALBERT C. REATTIE, "Springfield," 3rd Avenue, S. Shore, Blackpool.

WANTED, good Character Man, to open at once; must know his business. Wire, HODSON, Empire, Stranraer, Scotland.

WANTED, Voices for Robert Courtneidge's Companies, Soprano, Contralto, Tenors and Basses. Voice trials daily, 11 a.m. till 1 p.m., commencing November 4, at REHEARSAL THEATRE, Maiden-lane, W.C. 2.

MUSIC THIS WEEK'S NOVELTIES. PIENA

L'AUBE. By CREUS (EDITION DE LUXE) PIANO & STRINGS.....2/6
AMOUR PERDU. By CREUS .....P.O. 1/6, S.O. 1/3, P.C. 6d., E.P. 3d.
ANDALUSIA (SPANISH BALLET).....POPY " " " " " " "
COLOMBINE REVE .....By POPY " " " " " " "
FOR SAMPLE PARCEL SEND 2/6. STATE COMBINATION REQUIRED.
OBTAINABLE FROM
MESSRS. CRANE & SONS, Ltd., LIVERPOOL...GOLDMAN, SOUTH SHIELDS.....
3 CARLISLE TERRACE, BRADFORD, ...AND.....
PIENA, 3, BIRCHINGTON ROAD, KILBURN, N.W.6. MUSIC
TELEPHONE: HAMPSTEAD 7246.

ARTISTS WANTED.

WANTED, to open at once, small part, Lady and Gentleman. Call, 3, Bedford-street, Strand, 12, Wednesday. E. DARE.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY, London and Provincial Vaudeville Agency, 265, Oxford-street, W. 1. 'Phone, Museum 4329.

WANTED, several refined ladies and Gentlemen, experienced in picture work or stage, for several large film productions; also beginners for crowd work. Full particulars and photos to SECRETARY, Screen Club, 17, Shaftesbury-avenue, London.

WANTED, several Smart Girls, with knowledge of dancing, to live in. Terms, &c., REVUE MANAGER, Theatre, Stamford, Lincs.

WANTED, Artist's Model, young; photo in boy's dress if possible; experience unnecessary. Box 370, "The Era."

ARTISTS' WANTS.

WANTED Known, Mezzo-Soprano (late Principal well-known Opera Co.), exceptional appearance, good pianist, desires engagement; London or provinces; high-class work only. Box 324, "The Era."

WANTED Known, WILL AYNESWORTH, Character Comedian, at Liberty Nov. 10 for any character or comedy part. Also vacant for pantomime. Combine S.M. This week, T.R., Ashton-under-Lyne. Next, Lyceum, Ipswich.

WANTED Known, at liberty expert Comedy Knockabout and Tumbler, also Acrobatic Dancer. ALF. DANIELS, 8, Crowhurst-road, Brixton, London.

WANTED Known, Ex-Sergt. WARNER, late of Musical Morrelles before war, Refined Musical Act, introducing Mandoline, Musette, 'Phono Fiddle, Sleigh Bells, &c.
Good Agent Wanted.
32, Clarendon-square, Euston, N.W. 1.

PANTOMIME ARTISTS' WANTS.

WANTED, Pantomime, through obliging a Manager.
DENBY and DENT,
Comedians.
Thoroughly experienced.

Last two seasons with Harry McKelvie, Esq., Princess's Theatre, Glasgow.
Thanks for offers and inquiries.
Address, Gaiety Theatre, Birmingham.

WANTED Known, WILL MANVERS, Posturer, at Liberty panto, for Cat. Perm. address, 25, Autumn-st., Leeds.

WANTED, Christmas, The Danbys, the popular pantomime comedians, knockabouts, and dancers. Those in want of good Ruffians for Babes, wire,
The DANBYS, Crakehall, Bedale, Yorks.

The Act which causes Screams of Laughter.
THE SULTAN BROS.
Comedians, Acrobats, Burlesque Boxers.
WANTED, Panto. Principal Comedy only entertained. Oct. 20, Carnegie Hall, Workington. Oct. 27, Hippo. Wallasey, Liverpool.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Amateurs, Aspirants; 200 successful clients appearing (stamp). Call, afternoons, Mr. D'ALBERT, 3, Stansfield-road, Stockwell-road.

WANTED, Ladies, Gentlemen; splendid opportunity start music halls, theatres, concert stage; everything supplied. Apply, D'ALBERT, above address.

WANTED, Pupils, for all styles of dancing; private lessons any time in Operatic, Ballet, Solo and Character, Step Buck, and Schottische Dancing; principal dances arranged for Pantomime, EVA BARNES, 5, Denmark-street, Charing Cross-rd., W.C. 2.

WANTED, Ladies, good amateurs, all instruments, meeting for weekly practice in this district, with a view to engagements. 138, Westbury-avenue, Wood Green, N. 22.

DE WOLFE'S WEEKLY ANNOUNCEMENT.

ZERCO'S LATEST.

QUINTETTE AND P.C.
Largo Appasionato op. 2, *Beethoven* Zerco 1/6
Adagio Moonlight Sonata, 2 *Beethoven*, Zerco 1/6
Plaisir D'Amour *Nardini* 1/6
Celebrated Seren de, *Schubert*. ... ...
Three Romances (in the Press), *Schumann* 4/-
Prière à la Madonna, Zerco 1/6
Chant d'Esperance " 1/6
Lettr d'Adieu " 1/6
Chanson Norvegienne " 1/6

ZERCO'S CELEBRATED OVERTURES are played everywhere F.O. and P.C. 2/6

TRIO
Song Without Words *Mendelssohn* 1/6
Adagio onata Pathetique, *Beethoven* 1/6
Serenade *Schuber* 1/-
Romance Pathetique, *Smetsky* 1/-
Quintette 1/6
Chant san Paroles, *Saury* 1/-
Quintette 1/6

LIGHT INTERMEZZOS,
Little Maiden, *Thun* ... ...
In the Sunlight, *Velt* ... ...
Intermezzo, *Guillaime* ... ...
Serenade Egyptienne, *Velt* ... ...
at
DE WOLFE'S ONLY, 157, WARDOUR STREET, W.1.

SOLE REPRESENTATIVES FOR THE ROYAL DUTCH MUSIC INSTRUMENT MANUFACTORY, ROTTERDAM.

PANTOMIME ARTISTS WANTED

WANTED, for Mr. Fred. Collins' "Mother Goose" Pantomime.
A First-class Principal Girl (vocalist preferred; rehearse Kirkcaldy, November 10, open November 17, with 14 weeks' Scotch tour to follow.
Also Wanted,
Fourteen Chorus Ladies; must be tall, have good voices. A permanency is offered to suitable applicants, as we have arranged revue to follow pantomime tour. Full particulars, photos., terms, &c., in first letter (mark envelopes "Pantomime"), to FRED. COLLINS, Variety Agency, Ltd., 115, Renfield-street, Glasgow.

J. BANNISTER HOWARD'S
"JACK AND THE BEANSTALK"
PANTOMIME.

WANTED, really clever Child Actress for Giant's Baby.

WILLIAM MARTIN, 15, Clifford's Inn, Fleet-st., E.C. 4.

J. BANNISTER HOWARD'S PANTOMIMES.

WANTED, several children for tour; must be good dancers. Also a smart Troupe of Dancers.

WILLIAM MARTIN,
15, Clifford's-inn, Fleet-street, E.C. 4.

WANTED, CHORUS LADIES, height at least 5ft. 5in., with good figures and exceptional stage appearance, for First-class Resident Once-nightly Pantomime at Leeds and Bradford. Salary £3, including eight performances; half salary paid for two weeks' rehearsals. State age and send photo, in "boy's" costume, if possible, with addresses for next three weeks.

Address, FRANCIS LAIDLER,
Alhambra, Bradford.

WANTED, Smart Chorus Ladies; long tour guaranteed; must run through panto; open immediately Lowest terms, photos, &c., BLERIOT, Gaiety, Houghton, Co. Durham.

WANTED, Dancers, for pantomime and fairy play. Also Children to train; refinement absolutely essential.

Apply, by letter only, to
MISS EUPHAN MacLAREN,
Hereford Studio, 125, Gloucester-rd., S.W.7.

WANTED, Dancers for Pantomime. Also Pupils to Train.

IDA LILLE, 79, New Oxford-street, W.C. 1.

EVA BARNES.

WANTED, Young Ladies to train for Pantomime, with or without knowledge of dancing, for Troupes, London and Provinces; resident. Apply, 10 a.m. to 5 p.m., 5, Denmark-street, London, W.C. 2.

WANTED, Aspirants wishing to be Music Hall, Theatre, Cinema Stars, Film Plot Writers, &c., write to ME for Expert Advice and Information (personal or postal). I can teach them, write them star songs, &c., arrange engagements, provide everything. I am the most experienced teacher. See "Stage" advt. Singing, dancing, ventriloquism, &c., taught. Those wanting trial turn, where agent will see and book them if suitable, write. Stage Guide, 1s. Band books sold. Stamp for reply. HERBERT COLE (Artist), 39, Burton-road, London, S.W. 9. Concerts of known artists provided and managed.

WANTED, Beginners (no exp.), stage and cinema. Write (add. env.), W. S. PEARCE, 23, Colet-gardens, W. 14.

MISCELLANEOUS.

WANTED, Manager,
for the Borough Theatre, Abergavenny, by the Local Attractions' Association; must be live man, with thorough knowledge of all classes of theatrical business; salary, £5 per week, with percentage on nett profits; charming residential district. Apply, with full particulars and testimonials, to GEO. HARRIS, Albany Lodge, Abergavenny.

WANTED, at once, Young Gent. as Assistant Manager Variety Hall, Yorks; salary, £2 and commission; security required, £25 cash; commence earliest; security returned unless proved dishonest. F. ROBERTS, 7, Foundry-st., Sowerby Bridge.

WANTED, Operators; none but thoroughly experienced men need apply. Good salaries and permanency to the right people. Apply, with copy of references, and state if used to gas-engines, to ALBANY WARD, Guildhall Chambers, Weymouth.

WANTED Known, Advertiser with 30 years' experience as Booking Manager is willing to undertake the sole booking or Control of Music Halls, Theatres, or any place of amusement.

Solicitors' and bankers' references exchanged.

Apply, Box 367, "The Era."

WANTED, Position as Assistant, with well-known illusionist; large company preferred; no previous practical experience; large quantity of original ideas on a large and small scale; plays, &c.; practical experience needed to complete. Further particulars apply to JAMES BROWN, West End, Ponteland, Newcastle-on-Tyne.

MISCELLANEOUS.

WANTED, Wardrobe Mistress, immediately, with own machine; salary no object to one who can make. Apply, by letter only, STANLEY MAY and MARSHALL WALLS, 3, Halsey-house, Red Lion-square, Holborn, W.C. 1.

WANTED, Scenic Artists, to know that Leetes' hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1

WANTED Known, Manager, picture theatre, 8 years, all-round experience, seeks position. L., 25, Litchfield-street, W.C. 2.

WANTED Known, New Composer wishes to get into immediate touch with good lyric writers, librettists, &c.; or would co-operate in book and lyrics. ARTHUR HALL, Petworth, Alfred-road, Hastings.

MUSICIANS WANTED.

ST. GEORGE'S HALL,
FALMOUTH.
WANTED, to open Monday, Nov. 10, first-class Musical Director (Violin), with good library of music; orchestra of seven; Pictures and Variety; twice nightly; one matinée. Apply, giving full particulars, terms, &c., MANAGER.

WANTED, Experienced Variety Conductor for London Suburban Hall; must be of smart appearance, and capable of making orchestra a strong feature. Write, with full particulars in first instance to Box 97, Willings, 125, Strand, W.C.

WANTED, Pianist-Conductor, capable of First Violin, for theatre S. of England. Age, references, terms, E. G. FALCON, T.R., Inverness.

WANTED, Pianist-Conductor; open immediately; must be able to run through panto., arrange, compose, &c., and keep chorus up to pitch; long tour guaranteed. Lowest terms, BLERIOT, Gaiety, Houghton, Co. Durham.

WANTED, Rep. Violin (gent.) and Cornet (lady or gent.), for theatre in N. Wales. State age, salary, exp., when able to start. Box 351, "The Era."

WANTED, Repetiteur, pictures; no Sunday work. Call, with instrument, 4 to 4.30, MUS. DIR., Marlborough Theatre, Holloway.

WANTED, by LOSOWSKY, Director of the Scala Super Cinema, Liverpool. Orchestra requires a first-class Repetiteur; state experience and salary required; urgent.

MARINA THEATRE, LOWESTOFT.
WANTED, First-class Leader, good 1st Cornet, and Orchestral Pianist (Pianist combine other instrument preferred). Age, terms, and refs., to F. MAYO, Mus. Dir.

WANTED, Leader Violinist; own library; Orchestral Pianist; 'Cellist, for Cinema. Apply, M. D., 22, Comberton-road, Upper Clapton, E 5.

EMPIRE, WAKEFIELD.
WANTED, good, sound Leader for above; twice nightly Varieties. Refs. and salary required to W. BUCKLER, T.P.A.M. Mus. Director.

WANTED, good Violiniste. Leader (Lady), for cinema. Write or call Thursday, 11 to 3, at 134, Heythorp-st., Southfields, S.W. 18.

WANTED, a good Lady Leader-Violin; comfy engt.; start at once; good money. WHITTAKER, Ashton Pavilion, St. Anne's-on-Sea.

WANTED, Leader for suburban theatre (twice nightly); variétés, revues, and plays; evenings only and Monday rehearsal; comfortable permanency and £4 5s. weekly to a thoroughly experienced and reliable gentleman.—Apply, Box 354, "The Era."

WANTED, 1st Violin, repet., high-class programme only; pictures. Terms, &c., to GUY FLETCHER, Musical Director, Empire, Mexboro'.

Bedford Music Hall, Camden Town.
WANTED, Leader, open Monday next; A.M.U.; must be good, experienced man, capable of leading orchestra of 19; terms £3 10s. Also 'Cello, £2 18s. 6d.; open Nov. 10. Apply, with refs., WM. McDONALD, Musical Director.

WANTED, 1st Violinist (Male), good solid player, expd. Varieties, £3; comfortable shop; open at once. GEO. F SANDERS, M.D., Empire, Mansfield, Notts.

WANTED, First Violin; open Nov. 10; thor. exp. in varieties; A.M.U. terms. CONDUCTOR, Theatre Royal, Blyth.

WANTED, Violinists, 'Cellists, and Pianists, experienced in hotel playing; winter, S. Coast; must be good performers and of good appearance. Box 363, "The Era."

WANTED, Violiniste, Lady, for small café; hours 12.30 to 2, 4 to 6, 8 to 10; meals provided. Write, stating salary required, to
Palm Court Restaurant,
23, St. Peter's-street, St. Albans.

WANTED, Violinist, capable of leading small Orchestra, for Pictures. Terms and refs., MUS. DIR., Strand Picture House, Hull.

WANTED, good Violinist and 'Cellist for trio; once nightly and mat.; terms £3.
Picturedrome, Lydd, Kent.

WANTED, first-class Orchestral Violinist, capable of classical and popular solos.
MANAGER,
Picture House, Stafford.

WANTED, good Violinist, for cinema, afternoons and evenings; good wages. Apply, between 10 and 12 o'clock, M. D., 83, Graham-road, Dalston, N.E. 8.

WANTED, for Engagement 14 miles out of town, lady or gentleman Violinist, with library; commence Monday. Apply, Mme. MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.C.

WANTED, Violinist, able to lead Quartette; Cinema; Sunday evenings; S.E. district. Write, Box 382, "The Era."

WANTED, good French Horn Player, to combine Violin or Viola. Apply, LIEUT. J. S. NICHOLSON, Director of Music, Band, Royal Marines, Deal.

WANTED, first-class Solo Cornet, Oboe, and Bassoon Players, for Birmingham City Police Band: commencing pay 70s., with 6s. 6d. allowance per week; age 30; height 5ft. 9in. For first-class instrumentalists these standards will be specially considered. Pay rises 2s. per annum to 90s., and later to 95s.; rent allowance up to 8s. per week after 12 months' service. Apply, CHIEF CONSTABLE,
"Band," Birmingham.

WANTED, 2 Cornets, Clarinet, Euph and Trombone, to open Friday, Nov 9, at Bolton, Lancs. Address, EASON, 6 Lopen-rd., Silver-street, Upper Edmonton, London, N.

WANTED, Double Bass Player for cinema; evenings only; must be experienced in high-class music. Apply, 123 Sandringham-road, Dalston, E. 8.

WANTED Known, CLAUDE FENN LEYLAND,
Conductor, Composer, Solo Violinist.
Booked solid until Christmas, 1920.

MUSICIANS WANTED.

WANTED, High-class Clarinet, for the Scala Symphony Orchestra, Liverpool; must possess finest qualifications and experience. Apply, A. LEVY, ESQ., Scala Super Cinema, Lime-street, Liverpool.

WANTED, Double Bass Player and 3 'Cellists, experienced in good-class cinema work; 22½ hours weekly; no Sundays; A.M.U. terms. All particulars to BURGOYNE, Musical Director, Gaiety Theatre, Ayr, Scotland.

WANTED, for Palace, Leicester, good Double Bass (4 strings); A.M.U. terms (see disengaged list). State age and when can open, with recent refs., to JOHN W. LOWE, Conductor.

WANTED, First Trombone, for Scottish orchestra, season Dec., Jan., Feb.; state symphony experience and weekly salary for period named. Apply, JAS. G. MacKERRACHER, Manager, 134, Wellington-street, Glasgow.

FOR LEO CUD'S COMPANIES.
WANTED, Trombone Players. Apply, stating age, height, references lowest terms, to
LEO CUD,
This, Hippodrome, Portsmouth.
Next, Hippodrome, Birkenhead.

WANTED, Ladies, Three 'Cellistes and Pianists; seaside hotels Christmas week; also Violinistes and 'Celliste for South Coast; permanent engagement after Christmas. Apply, QUEENIE HOWARD, 43, Roland-gardens, S.W. 10.

WANTED, experienced 'Cellist, for cinema; good tone and reader essential. State terms (lowest), ERNEST CARTER, 23, Norfolk-road, Southampton.

SCOTTISH ORCHESTRA.
WANTED Known, Vacancies for 'Cello, Double Bass, Horn, and Trumpet. State symphony experience and weekly salary required, season December-January-February. Reply to JAS. G. MacKERRACHER, 134, Wellington-street, Glasgow.

Victoria Hall, Cowes, I.W.
WANTED, 'Cello, Clarinet, and Double Bass (thoroughly experienced).
Cinema. Twice nightly.
Open soon as possible.
Apply, with references, to MANAGER.

WANTED, 'Cellist, open Monday, Nov. 3, Rotherham Empire; first-class Musical Comedy and Varieties; comfortable permanency to suitable performer; A.M.U. Terms and refs. to MUSICAL DIRECTOR.

WANTED, first-class Oboe, for twice-nightly Vaudeville, to open Nov. 10, 1919; A.M.U. terms. Apply, GEO. DIBBERT, Musical Director, Rotunda Theatre, Liverpool.

BOURNEMOUTH MUNICIPAL ORCHESTRA
WANTED, to commence immediately, experienced Second Oboe and Cor Anglais (flat pitch); used to high-class music; permanent engagement. Apply, with terms and references, to DAN GODFREY, Director of Music, Winter Gardens, Bournemouth.

Staffordshire County Mental Hospital, Cheddleton, Leek.
WANTED, Attendants. Boehm Flute and Piccolo. Cornet (willing to learn trumpet), First Trombone (must read alto clef), and Third Horn.
Wages commence at 38s. 6d. per week and uniform, plus 20s. war bonus; 2s. per week increase each year up to 7th; single men may live in for 21s. per week.
Excellent orchestral experience in high-class music; post more suitable for single men on account of housing shortage in neighbourhood. Permanent situation and pension for suitable men.
Applications to the MEDICAL SUPERINTENDENT.

WANTED, immediately, thoroughly experienced Pianist-Organist and Violinist for small cinema; those who can play to pictures, not at them; matinée 2 till 4, evening 6 till 10; no Sundays; state actual terms, references, &c., in first letter; must open at 2 o'clock Monday next. ELLIOT, The Carlton Picture House, Southampton.

WANTED, smart Pianist, well up in variety; terms £3; perm.; open Monday. Write, BLACKETT, M.D., Hippodrome, Greenock.

WANTED, First-class Pic. Pianist, knowledge organ; lib.; solo preferred. Terms, "R.." 1, Nydd Vale-terrace, Harrogate, Yorks.

Kinmaid Cinema, Dundee.
WANTED at once, competent Orchestral Pianist; also Flautist; permanent. Terms, &c., to H. E. LOSEBY.

WANTED, Lady Jazz Drummer for Dancing Club; first-class amateur or semi-professional considered; must be young and smart appearance. Apply, ALFRED RIESS, N.V.A., 18, Charing Cross-road.

WANTED Known, excellent 6 weeks' engagement; comfortable hotel, East Coast, for Ladies' Trio; highly recommended. Write terms, &c., Box 362, "The Era."

WANTED, Trio, Violin, 'Cello, and Pianoforte, for hotel, S. Coast, winter season; must be experienced in this work and really good players. Box 364, "The Era."

WANTED, Wanted, Wanted.
First-class Orchestra for London hotel. Only artistic performers need apply.

First-class Permanent Orchestra, for South Coast hotel. Only artistic performers need apply.

Orchestras and Musicians for cinemas, London and provinces.

Several Vocalists, for London and provinces.

Jazz Bands and Dance Orchestras, for town and country.
Apply immediately. Apply immediately.
ZELBA'S ORCHESTRAL AGENCY,
67, Newman-street, Oxford-street, W. 1.

WANTED immediately, first-class Orchestra, Trio, or Quartette, for high-class cinema near London; evenings only, from 6 o'clock; no Sundays. Terms and full particulars to Box 369, "The Era."

WANTED, experienced Musicians, for ladies' quartettes.
M. D., 62, Earlham-grove, Forest Gate, London.

WANTED, 3 Musicians (Oriental preferred, but not essential), to play subdued music in Oriental Café, from Nov. 10 to Christmas; hours, 10.45 to 1 p.m., 2.30 to 5 p.m. Reply, Box 1180, BLACK'S, 51, New Oxford-street, London, W.C. 1.

WANTED, String Instrumentalists for Trios and Quartettes, hotel work; only fully experienced players need write; good appearance essential. F. H. JEPSON, 39, Beech-av., Blackpool.

WANTED, for suburban music hall, Full Orchestra, with exceptions; A.M.U. Apply, Box 371, "The Era."

WANTED Known, Lady Instrumentalists known to me please communicate with NELLY TOLLERTON, 54, The Chase, Clapham, S.W. 4.

MUSICIANS WANTED.

DEMOBILISED MUSICIANS ARE RECOMMENDED TO ATTEND ABBOTT'S CLASSES.

WANTED, Wanted Known, ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY.
FINEST TRAINING SCHOOL
in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL.
A thorough training in Pedal Organ Playing. 12 lessons £1 1s.
Classes daily. Also Thursday evening.
APPOINTMENTS FOUND.
47, Uxbridge-road, Shepherd's Bush.

MUSIC ON SALE.

WANTED, Mus. Directors and Managers save time and money. LONDON MUSIC LIBRARY, supported by Leading Cinemas. Music selected to suit films. Catalogues, 16,000 pieces. Specimen parcel 1s. 6d. 50 Uniforms on Hire. Music bought and sold. ALGERNON CLARKE, 28, Lonsdale-road, Barnes, S.W. Sole London Agents for SATORI STRINGS. Used by the leading professionals. Unequalled for purity of tone and durability. Violin, E silk 6d., A 7d., D 8d., G (silver), 1s. 6d., ordinary, 8d.; postage 1d.; Viola, 'Cello, Bass, once used always used.

WANTED, Musical Directors to write for particulars of EASTON'S MUSIC LENDING LIBRARY; very moderate terms. "Elmwood," Atkins-road, Clapham Park, S.W. 12. 'Phone, Streatham

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c. Cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED Known, Special Training in Conducting, Orchestration, use of Baton and Composition, personally or by correspondence. WEST END MUSIC SALON, 34, Oxford-st., W. 1.

WANTED Known, BERNARD HARRISON, String Specialist; finest Italian, French, and English Gut; Violinists' Solo Acribelle E. Sample two packets, 1s. 1½d.; 'Cellists' Sample A, 1s. 1½d.; Contra Bassists, Sample G, 3s. 6d. Post free. 91, Wolseley-rd., Sheffield.

WANTED. KNOWN, MY BOY ANXIOUSLY AWAITING NEWS; VERY POORLY.
ADA.

MUSICIANS' WANTS.

WANTED Known, Musical Director, Composer, and Arranger disengaged; fine library; good refs.; exp. theatre cinema, or concerts; any part. M. D., Avenue House, Heworth, York.

WANTED, Engt. by experienced Mus. Dir. (baton or piano); any business; London district. CONDUCTOR, 12, Landsdowne-rd., Walthamstow, E. 17.

WANTED, by well-known musical director, Solo Pianist and Organist, Professional Work of any kind in London; opera, revue, cinema, &c. MUSICUS, 76, Saltoun-road, Brixton, S.W. 2.

WANTED, Engt. together, by exp Conductor Solo Violinist and exp. Pianist; preferably large provincial hotel or café; only first-class offers entertained. Write or wire, A. D. LYNDALE, Rockfield-road, Hereford.

WANTED, Engt. by first-class Conductor (brilliant pianist); thoroughly expd. all lines; var. preferred; 7 years last engagement; compose and arrange; young, good appearance; large library; now disengaged. Apply, SEAGE, 22, Ordnance-road, Crombie, Fife, N.B.

WANTED, Engagement, Violin Conductor, any bus. Wire or write, 43 Fielding-road, Bedford Park, London, W. 4.

WANTED, Engt., Pianist-Conductor (resident); exp. all lines; compose, arrange, &c. ROLAND ALLEN, 17, Norfolk-road, Gravesend.

WANTED, Engt. as Resident Conductor (baton), theatre or music hall; thoroughly experienced. W. G. CHAPMAN, 141, Hampton-rd., Southport.

WANTED, Engt. by experienced Conductor-Pianist, or as Pianist; first class references. CONDUCTOR, 15, Granville-place, Aylesbury.

WANTED, Engt. by first-class Pianist Conductor or Orchestral-Pianist thoroughly exp.; café or high-class cinema up-to-date library; highest refs. Write A. R., 24, Tavistock-sq., W.C. 1

WANTED, Engagement by Violinist (repetiteur), in or near London. 59 Balcombe-street, Dorset-square, N.W. 1.

WANTED, Engt. by first-class Violinist, Leader; Cinema, Café, or Dance work; very good rag-time player; London or suburbs. VIOLINIST, 98, Newark-street, Mile End, E. 1.

WANTED KNOWN, FIRST-CLASS VIOLINIST-LEADER, WITH LARGE LIBRARY OF MUSIC, REQUIRES CHANGE. CINEMA, LONDON ONLY; HIGHEST REFS.; TERMS MODERATE. BOX 361, "THE ERA."

WANTED, Engt. by Lady Violinist (Leader) in London; exp.; hotel or café; excellent library; can supply trio. M. D., 81, Egerton-road, Blackpool, N.S.

WANTED, Engagement, by first-class Leader-Violinist, now at liberty; any business; thoroughly experienced all lines; only good offers. Box 348, "The Era."

WANTED, by Leader-Violinist (brilliant soloist) and Solo 'Cellist, both 10 yrs.' London experience, all lines, an engagement in cinema or café, London district preferred; up-to-date library; if necessary, could commence Nov. 4. State terms, F. R., 46, Highgate-road, Sparkbrook, Birmingham.

WANTED, Engt. by Leader Violinist or Trio; open immediately; London; specialist in Cinema; good library. 71, Oldhill-street, Clapton.

WANTED, Engagement by first-class Leader and Solo Violinist; free Nov. 24; West End experience. Box 378, "The Era."

WANTED, experienced Violiniste, Solo and Orchestral; touring or Continental preferred. FLINT, Waverly, Southampton-row, W.C. 1.

WANTED, Engt. as Second Violinist; could commence immediately. Add., VIOLINIST, 28, High-st., Teddington, Middx.

WANTED, by Violinist, Engt., 2 or 3 evenings a week, for Dances. H. S., c/o Housekeeper, Lombard House, George-yard, E.C. 3.

WANTED, Engt. as Dep. Violin, Viola, or Double Bass, 4 str. C., 2, Brighton-road, Stoke Newington.

WANTED, Engt., by Youth, Violinist; Cinema or Dances; 3 or 6 nights a week. W. L., 35, St. Margarets-road, Barking.

WANTED, Engagement by expd. Leader-Violin; pictures or café; large library; Press notices; composer; good business man; three languages; sole charge desired. A. C., 106, Gassiot-rd., S.W. 17.

MUSICIANS' WANTS.

WANTED, by thoroughly experienced Violinist, just concluding 3 years' engagement in high-class cinema, at liberty Nov. 3; London only. Miss JESSIE RADFORD, 92, Bromley-road, Catford, S.E. 6.

WANTED Known, Lady Violinist, would like address of Pianist to play dance music. Box 359, "The Era."

WANTED, Engagement by Violinist for afternoons only; able to read if required. 5, Grey-place, Stepney Green, E. 1.

WANTED, Engagement by experienced Violinist as regular deputy; theatre or hotel; excellent refs. MILLS, 5, Wyndham-crescent, N. 19.

WANTED, by good French Horn, thoroughly experienced in high-class music; could open Nov. 1. G. NEWMAN, 90, Kenilworth-road, St. Leonards.

WANTED, Cornet Player; 26, single; 10 years' experience in orchestra and military bands, seeks Engagement with works or other band. Box 350, "The Era."

WANTED, Engt. by Cornet; experienced, all lines. Permanent address, Miss L. DOUGLAS, 197, Seven Sisters-road, Finsbury Park, London, N.

WANTED, Engt. by Solo Cornet or Second Violin; experienced in any business; Harrogate or Leeds district preferred. ROWE, Promenade-square, Harrogate.

WANTED, Engagement by good Clarinet or String Bass; thor. ex. in high-class music; good refs.; disengaged Sat., Nov. 1. W. H. BEACH, Municipal Band, Hastings, 3 Trinity-street.

WANTED, Engt. as Clarinet or Oboe; expd. all lines. F. H. WEST, 39, St. George's-road, Wimbledon, S.W. 19.

WANTED, by well-known, first-class Clarinet, Cinema Engagement; Midlands preferred. Box 353, "The Era."

WANTED Known, disengaged, Clarinet (A.M.U.); thor. exp. and reliable; good references; any business. WYNNE, 27, Oaklands-grove, Shepherd's Bush, London, W. 12.

WANTED Known, Disengaged, experienced Clarinet; high or low pitch. S. GRIFFIN, 41, Bold-street, Southport.

WANTED Known, high-class Clarinet at liberty; cinema; thoroughly exp.; fine tone, and transpose any part; can combine Saxophone if required. State terms and hours. Address, CLARINET 12, Bowdler-street, Longsight, Manchester.

WANTED, Engagement, Double Bass (lady); any business preferred; revues, varieties, dances. Box 372, "The Era."

WANTED, Lady Double Bass Player first-class, thor. exp. in all work, would like Sunday Deputising. Box 373 "The Era."

WANTED, Engt. as Double Bass or Bombardon; thor. exp.; references if necessary; disengaged. A. T. MOORE, 17 Marleigh-rd., Brighton.

WANTED Known, Double Bass (lady) disengaged, requires Engagement. Box 366, "The Era."

WANTED Known, D. R. BENSON, Trombone or 'Cello, is vacant for good offers on Nov. 9. Write or wire, Municipal Band, Hastings.

WANTED Known, Engt. as Trombonist; musical shows, revue, touring; good offers only; join at once. SMITH, 5 Cobden-street, Greenbank, Blackburn, Lancs.

WANTED, Engagement by Trombonist; A.M.U.; any business; London only. Offers, H. CRITCHLEY, 111, Dalyell-road, Stockwell, S.W. 9.

WANTED Known, experienced 'Celliste, at liberty Nov. 1; permanency or deputising. TESSIE WEST, 34, Pinner-road, Harrow. 'Phone, Harrow 655.

WANTED, by experienced 'Celliste, Dance Engagements for Thursdays, Saturdays, and Sundays; would deputise. Box 374, "The Era."

WANTED, Engagement by experienced 'Celliste, at present disengaged; hotel, cinema, or café. Box 377, "The Era."

WANTED, Engt. by Lady 'Celliste, or would Deputise (evenings only) Mme. ELLIOTT, 12, St. George's-road St. Margaret's-on-Thames.

WANTED, Engt. by Young Lady, good 'Celliste; mid-day or afternoons, London only. 'CELLISTE, 138, Westbury-avenue, Wood Green, N. 22.

WANTED, by Lady 'Celliste, Practise with Quartette or Trio; West Kirby or Birkenhead district; afternoons preferred. Box 360, "The Era."

WANTED, Engt. by a well-known Young Lady 'Cellist; good soloist and pianist-accompanist; musical act only. Box 356, "The Era."

WANTED, Solo 'Celliste, Lady (Italian 'Cello), open for Engagement in refined ladies orchestra, café or would join essentially high-class musical act; late of Steinway Hall Concerts, London and New York; 1916-1917, leading 'Celliste in the Café "Mar del Plata," Buenos Aires; highest class engagement only considered. Add., Senora La NORIA, Bolsover, Chesterfield.

WANTED, Engt. as 'Cellist; well experienced. Address, 'CELLIST, 57, Alma-road, Sheerness.

WANTED, Engt. by first-class 'Cellist; fine soloist; experienced symphony, &c.; London, West-End preferred; only good offers entertained. Address, Box 357, "The Era."

WANTED, Engt. by experienced 'Celliste, MILMAN 20, Ouain-mansions, Queen's Club-gardens, W. 14.

WANTED Known, 'Cellist Disengaged; good tone; cinema preferred; no Sundays. HAROLD NELSON, 57, Howley-place, W. 2.

WANTED, by Oboist, engt.; any business; season at G.O.H., Belfast; 15 years' exp.; references. LOTT, 38, Shepherd's Bush-road, W.

WANTED, by Oboeist, Engagement; any distance, or tour; exp. var., pic., mil. band, &c., 12 years. OBOEIST, 276, Friern-road, E. Dulwich, S.E. 22.

WANTED Known, Disengaged Nov. 1 good Flute and Piccolo Soloist (orchestral or military); any bus.; ex. British, American, and Continental refs.; experienced grand opera, musical comedy, high-class varieties, and pictures; Union terms. BOLGERE, 4, Varna-road, Edgbaston, Birmingham.

WANTED, Engt. by good Flautist (disabled soldier); prepared to accept evening work; cinema pref.; would deputise; any bus. FLAUTIST, 4 Little Paris-street, Lambeth.

WANTED, Engt. by thoroughly experienced and reliable Flautist; any bus.; open at once; excellent refs. FLAUTIST, 2, Bond-st., Swansea.

WANTED Known, excellent Flautist at Liberty; thoroughly experienced any bus.; excellent refs. FLAUTIST, 9, Aberdyberthi-st., Swansea.

MUSICIANS' WANTS.

WANTED, engt., Flute and Piccolo, high or low pitch; any business; London preferred; must be permanent. Write, FLAUTIST, 2, Ricketts-st., Fulham, S.W. 6.

WANTED Known, good Flautist and Jazz Piccolo Player (A.M.U.), discharged Nov. 3. A. W. JONES, Hastings Municipal Band. Perm. add., 9, Beversbrook-rd., N. 19.

WANTED, re-engagement by first-class Flute and Piccolo; Pictures and Variety; excellent references. This week, Stoll's Picture House, Stoke Newington. Apply, with terms, FLAUTIST, 125, Akerman-road, Brixton.

WANTED, Engt., Flute and Piccolo; first-class references; reliable and competent; any business; open immediately; London or near. FLAUTIST, 290, Coldharbour-lane, Brixton, S.W. 9.

WANTED Known, Flautist; at liberty after Sept. 27; any business. R. S. BALLANTINE, C/o Mrs. Thomas, 14, Mitre Fold, Wolverhampton.

WANTED, by Organist and Orchestral Pianiste; free to deputise. 6a, Beckett-street, Putney.

WANTED, Engt. as Relief or Organist-Pianist; afternoons or evenings. 56, Creighton-road, Ealing.

WANTED Known, expert Orchestral Pianiste, free for Deputising. CARRIE FRASER, 210, Edgware-rd., W. 2. Padd. 5502.

WANTED, Pianist-Organist; free; orchestral or relief; 30 years' experience; complete, up-to-date orchestral library; cinema, restaurant, &c.; London or near; highest references. C. FRANCIS, 35, Ennismore-avenue, Chiswick, W.

WANTED Known, experienced Orchestral Organiste-Pianiste Disengaged. CLIFTON, 151a, Clapton-common. 'Phone, Dalston 1475.

WANTED, experienced Orchestral Pianist-Organist, free; deputise or permanent. Wire or write, 147, Denmark-road, S.E. 5.

WANTED, by Organiste-Pianiste and Solo Violiniste (used to Tavan), Engt., together or separate. 5, Queen's-road, Peckham, S.E. 15.

WANTED Known, young lady, Relief Player, capable of taking pictures right through, at liberty. GRAY, 9, Little Newport-street, W.C.

WANTED, Engt., by exp. Orchestral Pianiste; Tavan, Standard Overtures; last engt. over 3 years; cinema. WILLS, Dringhouses, York.

WANTED, Engt. by Organiste, reed or pipe; experienced orchestra, tenor parts, &c.; trained by Musters; A.M.U. terms. ORGANISTE, 55, Avondale-road Croydon.

WANTED Known, brilliant Relief Pianiste-Organiste, disengaged; splendid library. PIANISTE, 47, Ormiston-rd., Shepherd's Bush, W.

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WANTED, eng. by Lady Pianist, mornings, afternoons, dancing classes, rehearsals; could deputise orchestra Sundays PIANIST, 18, East Hill, Wandsworth, S.W. 18.

WANTED, Pianiste, desiring change, orch. or solo, cinema only; refs.; Yorks or North pref. PIANISTE, Box 301, "The Era."

WANTED, Engt. by good Orchestral Pianist; very experienced; good sight reader. PIANIST, 31, Sutton-street, Commercial-road, E.

WANTED, eng. by very good Orchestra Pianist for evenings only; very experienced. Write, PIANIST, 270, Amhurst-road, Stoke Newington, N. 16.

WANTED, by Pianist, Violinist, exp. Var., Revue, Dance, any bus.; open at once. COLE, 47, Aberfeldy-st., Poplar, E.

WANTED, Engagement by Orchestral Pianist (male), S.E. or W. preferred; A.M.U., and can give highest references. P., 232, Drakefell-rd., Brockley, S.E.

WANTED, Engagement by good, experienced Pianist, MAD. TIBOLTH 46, Clifford-gardens, Kensal Rise, N.W. 10.

WANTED, by a first-class Orchestral Pianist; London preferred; experienced in cinema, restaurant &c. State terms to 47, Ansdell-road, Peckham, S.E. 15.

WANTED Known, good, exper. Pianist, disengaged, would Relieve or Deputise at pictures or dances. Apply H., 199, Ferme Park-road, Crouch End.

WANTED, Engagement as Pianist, combine Viola or Second Violin; any business; excellent refs.; A.M.U. BROWN, 12, Seamer-street, Scarborough.

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WANTED, by first-class Trio, Engagement in hotel or pictures; only good offers. MUS. DIR., 49, Whitehorse-road, High-street, East Ham, E.

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WANTED Known, Bijou Quartette, 2 Violins, 'Cello, Pianist, open for dance engagements; highly experienced; extensive library. KEARSEY, 26, Kay-rd., Stockwell, S.W. 9.

WANTED, Engagements for Van Biene's Cinema and Dance Orchestras.
3 Complete Orchestras Disengaged.
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WANTED Known, CLAUDE FENNLEYLAND, Conductor, Composer, Solo Violinist. Booked solid until Christmas, 1920.

WANTED Known, BILLY CLARKSON, Song Writer, 79, New Oxford-street, W.C. 1.

CIRCUS ARTISTS WANTED.

WANTED, Circus Acts, all kinds, Riders, with or without own horses; to commence Nov. 7, terminate Nov. 22, Drill Hall Bolton; other halls to follow. J. ABEX 1B50, Dawlish-road, Bournbrooke, Birmingham.

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Indian Jugglers,
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WANTED to Sell or Let, Original Sketches, Plays, Monos, Film Plays, Songs. Ideas written up. NEWTON WARREN, 68, Pevensey-road, Eastbourne.

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WANTED to Let, Original Plays for stock and tour. Apply, THEOPHILUS CHARLTON, c/o A.A.

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WANTED, Variety Artists of every description to send date sheet, terms, photos., and full particulars to ALBAN WARD, Guildhall Chambers, Weymouth.

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."

WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class Theatres and Variety Houses. Particulars first letter. Interviews by appointment only.

WANTED, Monday next and onward Small Variety Acts; Sisters, Instrumentalists, Vocalists, Dancers, &c. Wire, MILLER, Town Hall, Brixham.

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WANTED Known, Star Acts, with drawing power, can have immediate dates on sharing terms.

Those booked at Exeter and Plymouth send particulars to

HARRY BENET,
W. G. Pavilion, Teignmouth.

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WANTED, Monday next, STEELE AND ROSS, In their new Comedy Sketch, "Oh! What a Wife." A 15 minutes scream. Wire, Reid Hall, Forfar.

MME. VALLO, MME. VALLO, The mysterious spiritual medium and lady clairvoyant. Re-engaged here for this week owing to the enormous draw here last week. Mme. Vallo, during her third visit to the Hippodrome, Great Yarmouth, found the missing Yarmouth lady. Notice.—Every seat booked by 11 o'clock each day. Hundreds turned away every night. Mr. Nicholls, the manager, says: Mme. Vallo, you have the greatest mystery and money-making act on the road bar none. Wire for me if you want a big week. Salary or shares (shares preferred).

WANTED, Monday next, MME. VALLO. This, Makado Hall, Hunstanton, Norfolk.

WANTED, Monday next, F. E. CADBURY, the Chocolate Cream Coon. Wire, Court Theatre, Berkhamsted.

WANTED, Nov. 10, 17, precede Dumfries, by SIFFELLO, the Whistling Comedian, with a mouth-organ. Now to the North and Scotland. Wire, Yorkshire Grey Inn, Coggershall, Essex.

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Looking for a House to Let.
WANTED, Nov. 10, 17.
This, Olympia, Bulwell.
Next, Palace, Barrow-in-Furness.

WANTED, Monday next, also Nov. 10 and 17, by JEAVON and JENA, in Refined Sensational Acrobatic Novelty, featuring their wonderful Aviating Dogs. Good top. Wire, this week, Hippodrome, Yarmouth.

MUSIC HALL ARTISTS' WANTS.

Madge Velma and her "Ruffles."
WANTED, next week, unexpectedly, through transferring Merthyr, Nov. 3, 10, Dec. 8, 15.
Per. address, 10, Glebe-place, Chelsea.

WANTED, Monday next, through transferring, the ORIGINAL DORINOS, Britain's Best Dancers. First vacancy this year, Monday next, to follow Sheffield and precede Leeds. Wire offers, DORINO, Hippo., Sheffield.

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WANTED, Monday, Nov. 3, the DE NOVO FOUR (2 Ladies, 2 Gents.), Vocal Comedy and Dancing Team. Wire, Queen's, Brierley Hill.

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Only Vacant Date for the Spring of 1920.

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Only vacant dates July 12 and August 16.

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Refer BATES MADDISON, Esq., County Theatre, Shrewsbury.

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LONDON SUBURBAN THEATRES

BRIXTON THEATRE.

Messrs. Denton and Stewart's company are appearing at this theatre in "Be Careful, Baby." Miss Dorothy Manville proves an ideal Baby, her charm and vitality never failing throughout the performance. Another excellent performance is that of Miss Ruth Massina as the sorely tried Irish servant. Her brogue is excellent, and her work generally stands out as a capital piece of character acting. Miss Lilian Dundas cuts a handsome figure as the wife of the Dago tenor, and her deep contralto voice and Bowery accent are wonderfully sustained through three long acts. Mr. P. H. Clayton Greene is a fine figure of a man, and brings admirable humour and variety to the part of Harry Hawkins, the husband; whilst Mr. Harry Bailey as Signor Monty, the Italian tenor, is particularly effective, his rendering of the frequently repeated passage from "Pagliacci" being a perfect imagination of the methods of voice production employed by inferior Italian singers. Miss Muriel Davis and Mr. Gerald Morris are extremely amusing as Amanda and Andrew Larkin.

"Be Careful, Baby" is preceded by an amusing little one-act comedy entitled "The Second Mrs. Grundy," in which Miss Ruth Massina is very entertaining as Phyllis Hewitt; and Mr. Gerald Morris, who has recently been demobilised after five years on the Western Front, gives an admirable portrayal of the clumsy, nervous lover, who finds great difficulty in coming to the point. This is an excellent piece of acting. Mr. Morris is a very hard-worked man, as, in addition to playing in both pieces, he is responsible for the business management.

WIMBLEDON THEATRE.

Mr. Mulholland is deserving of gratitude from his patrons for the excellent variety of the plays he has selected this season for their delectation. After drama, comedy and farce he has for this week secured Mr. James Bernard Fagan's wonderful company from the Court Theatre to present "Twelfth Night." With such a splendid cast it proved a delightful treat for all lovers of Shakespeare. Miss Leah Bateman was charming in mien and acting as Viola, while Miss Joan Temple was a handsome and sympathetic Olivia. Miss Mignon O'Doherty was a merry and sprightly Maria. High praise must be awarded Mr. Herbert Waring, that popular actor, for his clever impersonation of Malvolio, while specially successful was Mr. Arthur Whitby in his admirable rendering of Sir Toby and Mr. William Armstrong as Sir Andrew. A particular word of approbation must rightly be given to Mr. Ernest Stevens as the Clown, whose singing was much enjoyed. Mr. Terence O'Brien was capital as the Duke, Orsino and Mr. Tom Nesbitt made the most of the small part of Sebastian, as did also Mr. H. Athole Ford as Antonio, and Mr. Matthew Forsyth as a Sea Captain.

A recent meeting of residents of Kingston-on-Thames and district has now resulted in the formation of an operatic dramatic society, with which, we understand, several well-known "names" are associating themselves.

Harry Ray and Lillie Calden have purchased the sole performing rights of an entirely new sensational semi-military drama, written by Harry Calden, entitled "What God Made Mothers For," and will produce it early next spring.

THE EMPIRE'S HISTORY.

THE HOME OF ENGLISH BALLET.

BY CHARLES DOUGLAS STUART.

The Empire, Leicester-square, is soon to be reconstructed, and, Phœnix-like, will arise again. This is, therefore, a fitting time to relate the interesting history of what was for over twenty years one of the two great homes of English ballet.

The first record is of Leicester House, which occupied a portion of the site, and was built in 1636, the architect being, it is reported, Inigo Jones. Until the time of Charles II. Leicester-square, then called Leicester Fields, was open country, the only building being this mansion with its extensive grounds.

Palace of a Prince.

From 1712 to 1760 it was the palace of the Prince of Wales. It was during the time that it was occupied by George II.'s son that the first play was given within its walls. Later it passed into the hands of Sir Ashton Lever, who opened his "Holophusikon," a museum of curiosities of all kinds, but it proved a failure. The building was pulled down in 1791, and on part of its site Burford's panorama was built. Savile House, called also Ailesbury House, stood adjoining Leicester House, on the west. In 1690 it belonged to Lord Carmarthen. In 1760 it was occupied by Lord George Savile, who brought in the Catholic Relief Bill, which led to the historical Gordon Riots, during which Savile House was attacked by the mob and all the costly furniture, books, and pictures were burnt in the Square.

Pictures in Needlework.

The house was re-built early in the last century, and in February, 1806, Miss Linwood brought her famous gallery of pictures in needlework there. The pictures remained until 1846, when the lady died, and they were sold. Then all sorts of exhibitions were held there, such as Mme. Warton's tableaux vivants and poses plastiques; it was then called the "Walhalla," but it speedily failed. Next came sundry panoramas, a giantess, and a negro entertainment by real blacks (this was in the Great Exhibition year of 1851). More panoramas and wax-works followed, but in March, 1865, the house, which was then called the "Eldorado" Music Hall, was burnt down, only Stagg and Mantle's, which occupied part of the original Savile House being saved.

Ruins for Many Years.

Shortly after this event an offer was made for the site with a view of erecting a theatre upon it, by Mr. John Hollingshead, supported by Dion Boucicault and others. The owners, however, according to the first-mentioned, were too exacting, and the place remained in ruins for about fourteen years, when the Denmark Theatre was projected. A similar project was the Alcazar Theatre of Mr. Alexander Henderson. After this the place was handed over to a French panorama company, who erected a circular building, and exhibited a picture of Balaclava. Then followed another financial scheme, in which titled and City men were associated, and the building of a theatre, to be called the Pandora, was commenced, but the money was exhausted before it was completed. However, another syndicate was formed, and the theatre called the Empire was opened on April 17, 1884, with a magnificent comic opera entitled "Chilperic," which only ran for fifteen weeks.

Burlesque Fails to Attract.

On July 25, 1884, the house was taken by Mr. John Hollingshead, who revived the Gaiety burlesque, "The Forty Thieves." On August 18 "Camaralzaman," another burlesque, was put on for a fortnight "Robin Hood" was next produced, under the management of Mr. Robert Reece, and this was followed in quick succession by "Dick," "Pochahontas," and "Polly," none of the quartet, however, proving attractive. In January, 1885, a season of promenade concerts, under M. Varques, was tried, but only continued a short while. The house then remained closed till December, on the 21st of which "Billy Taylor" was produced. "Round the World," a magnificent spectacle, on which thousands of pounds were spent, was produced on March 3, 1886, by Sir Richard Mansel, but notwithstanding a superb cast including Kate Vaughan and Mons. Marius, it only ran two months. A month later "The Palace of Pearl," an opera by Jakabowski and Stanislaus, was presented, but only for a few days, and then Mr. O'Hagan leased the house and produced "The Lady of the Locket," which proved an artistic success but a pecuniary failure.

Variety and Ballet.

Then, on August 30, 1886, M. Nicols, proprietor of the Café Royal, came on the scene, and as mortgagee foreclosed. He reopened the house with a variety show, under the Lord Chamberlain's licence, also two ballets by M. Bertrand. In October M. Nicols applied for a music and dancing licence, but owing to the opposition of the Alhambra and London Pavilion managements it was refused. In 1887 the proprietor formed a syndicate of which Sir Augustus Harris and Mr. George Edwardes were members, and a music and dancing licence was obtained. A limited company was formed with M. Nicols as managing director, the others being Messrs. George Edwardes, Hector Tennant, Walter Dickson, and J. C. Collier. Mr. H. J. Hitchins was appointed the manager, Mr. C. Dundas Slater acting manager, and Mr. C. J. Conlan secretary. The house was opened on December 22, 1887, with varieties and two ballets, "Dilara" and "Sports of England." It has been calculated that including the building, upwards of £150,000 had been lost in various enterprises at this theatre prior to this date, but then came a long reign of great prosperity and large dividends for the fortunate shareholders. Ballets of a modern type, not classical but up to date, such as "Round the Town," "At the Seaside," and others, drew thousands of patrons, and the Empire was known as the rendezvous of society men, who used it as a cosmopolitan club to meet their friends.

An Exciting Time.

A sensation, with good advertising of the theatre, occurred at the October licensing sessions of 1894, when a lady interested in social reform, with other friends, opposed the Empire licence on the ground that the promenade at the back of the dress circle was used for the purposes of solicitation. The County Council refused to grant the licence except on the condition of the abolition of the offending feature. The directors appealed against the decision, and raised a technical issue in one of the superior courts, which ruled that the Council had exceeded its jurisdiction. The majority of the Press and public sided with the Empire management, and Mrs. Chant and her friends came in for a considerable amount of public opprobrium. During this time of excitement Mr. George Edwardes, the managing director, closed the theatre for a few nights. It is worth recording that Mr. Hitchins, the manager, strongly held to the view that there never was any promenade, it was merely a passage way from the circle to the stalls, and was constructed to comply with the demands of the Metropolitan Board of Works, and had never been altered.

And a Prosperous One.

The Empire has for some years been under the control of Sir Alfred Butt, and has recently had a long spell of success with the comic opera, "The Lilac Domino," which succeeded several ambitious and elaborate revues and the Russian Ballet. What policy will be followed in the future, when it has been reconstructed and renovated, remains to be seen, but it is to be hoped that it may revert to the production of such ballets as were formerly seen on its boards, and become once again, what there is not now in the metropolis, The Home of Ballet.

REPERTORY THEATRE ADVANTAGES.

LOUIS CALVERT'S VIEWS.

Mr. Louis Calvert, who appeared for a fortnight at the Repertory Theatre, Plymouth, scored a great success with the American domestic play, "Daddalums," which he intends to produce in London in the course of a few weeks, is negotiating with several London theatre proprietors, but, he says, they are asking exorbitant rents—as much as £400 per week. He is confident of success, however, because he believes a slump in rents is inevitable.

In view of the suggested Repertory Theatre for London, his opinions on the repertory movement given in the course of an interview are of practical value. Its development, he thinks, is the best thing that can happen for both the actor and the public. "Under the travelling system," he said, "one of the biggest essentials is lacking, and that is, the public never get to know the methods of the individual actor. It is a great treat to an honest theatre-goer to see an actor play in many different parts, and he certainly gets to know more about the art of acting than he can under the travelling system, which gives him new people every week.

"Take the arts of singing and acting; the public knows ten times more about the art of singing than it does about the art of acting. One reason is that it does not see sufficient to be able to judge of the actor's art. It simply sees a play as it comes along, and takes it for granted, but by seeing an actor in many different parts it begins to understand more about the art, and judgment improves. For that reason repertory theatre audiences are immeasurably ahead of others. They have more discrimination. They understand more, and that is to the benefit of acting altogether. The repertory system educates the public, and the time is coming when we shall have more repertory companies than ever."

The Theatre in Education.

Mr. Calvert also talked of the stage in relation to the education of children. "I want," he said, "the stage and the children to come nearer together. I want the children to learn to love Shakespeare. But I don't want Shakespeare put before them on the dissecting-table and his words and phrases so analysed that the children lose interest in him. Young children do not want Shakespeare in text-books which make them tired of it. Give it to them as a matter for pure enjoyment and let them get familiar with the beautiful words and thoughts of our greatest dramatist. Shakespeare should be played before the children, who must see the best actors, that they may have the highest standard to aim at. It is a matter for regret that although Shakespeare is our greatest dramatist he is never interpreted by the best acting. The acting is never equal to the play. Even in London there is hardly a performance in which you do not find at least two defective voices. The country is not getting the best out of its educational system until it harnesses to it the higher drama, because the stage is the easiest way of instilling knowledge into the mind of the pupil. The sooner the education authorities recognise that they cannot do without the stage the better it will be for the country. It is useless to hammer away at grown-up people in the vain endeavour to force them into developing a taste for noble mental recreation for which their faculty has long ago atrophied through disuse. What we must do is to get at the children. Let them learn Shakespeare, not by means of tedious notes and uninspired explanations, but by seeing it. Then, having been brought up on the best, they will demand nothing less when they are grown up."

The work of the cinema was suggested, but Mr. Calvert replied: "I do not wish to minimise the great things of which the cinema is capable, but the greater wealth of illustration that the cinema can supply cannot compensate for the comparative lack of the emotional depth which only the human voice can create. After all, the most glorious thing in the whole world is your own language.

"There is nothing," he concluded, "that makes such a direct appeal to the imagination, the emotions, the ideals, as the stage."

Managers booking the West of England will be pleased to know that Teignmouth has now a pavilion on up-to-date lines, with a good stage, six dressing-rooms, and lighted by electricity throughout. The Winter Garden Pavilion is under the management of Mr. Harry Benet, who will be pleased to hear from first-class companies.

A rather unique exhibition, to be held at the Studio Club on Nov. 3, will consist entirely of work by members who are professional poster artists. Such include Miss Kathleen Hale, whose theatrical posters have always been so much admired.

GREEN-ROOM PAPERS.

By CRITICUS.

THE LAST FIVE MINUTES.

"The end crowns all," says Shakespeare, and as an expression of general philosophy I will not argue the point. But in regard to plays, the end frequently spoils all, and the good impressions created by a hundred and fifty minutes are all too often ruined by the final unsatisfactory and uncomfortable five. For this, one cannot solely blame the playwright or the audience. In the first instance the playwright has grappled disappointingly with an admittedly hard task, for to write an effective ending is twenty times as difficult as to write an effective opening; but the trouble has been increased by action and reaction, and the attitude of audiences during the last five minutes of the average play is little less than tragic.

We all know what happens. Indeed, are we not all of us culprits? Once our anxiety as to the fate of the characters is settled, once we recognise that we are, so to speak, in the last lap, we allow our ungrateful minds to jump away to "the next thing," which nine times out of ten is to storm a 'bus or a train or a taxi before everybody else. We grope, and rustle, and whisper. While the hero is approaching the heroine to secure the fruits for which he has so bravely striven, or while the villain, standing handcuffed, is pouring out his final venom or maybe penitence before being cast into prison, Maud murmurs to Alfred in the stalls, "Can you feel for my umbrella, dear?" and Bob whispers hoarsely to Sally in the gallery, "Arf a mo', old gal. Where's my 'at?"

True, there is little for them to stay for. It isn't really any special privilege to watch other people kiss each other, or to see a handcuffed man roll his eyes. But the audience is clearly ungrateful, and might suffer these things merely on the score of courtesy.

The member who first emerges into the street usually wears a smile of victorious achievement. On the contrary, he should hang his head in shame. The medal for valour ought to go to the one who is last out, who has sat to the end, stayed to clap, and nearly missed his last train home in consequence!

A Demoralising Finale.

Among my numerous memories of final moments before the fall of the curtain, one stands out as particularly demoralising. It did not occur in a West End theatre, I admit, but it formed a glaring example of what even the West End theatres may develop into unless we apply the brake. The play was a comedy, and the author—perhaps in a hurry to start a new play—had evidently rushed the last act and reached the logical end too soon. Then, realising what he had done, instead of rewriting the act, he added ten minutes of futile conversation in order to bring it up to the required length.

That, at any rate, was how my critical mind figured it out as I sat patiently and listened to the vapid remarks from the stage. But what was happening around me? This. One by one, the audience began to leave. Then two by two, and then six by six. Gathering courage, they walked out boldly at last, while the characters were still chattering, for all the world as though the curtain were down! And the actors and actresses, naturally enough, sanctioned this demoralising state of things by their gabbling and gagging. As the audience had lost interest in them, so they lost their respect for the audience. They managed, by their pace, to compress the last ten minutes into eight, and then rushed off to their dressing-rooms. They had just as little to wait for as the audience, and shared their mood.

Such an occurrence is not possible on the halls. The last turn does occasionally have a depressing time, but as a rule each performance is sat through to the end. *Multum in parvo.* Each turn is short, and not five seconds can be wasted. For better or worse, something must always be doing, and the movement must flow on without check till the final flourish.

The Problem of the Last Act.

Now, as one of the minor considerations in the theatrical reconstruction which lies ahead, I claim that the problem of the last act should be looked to. Playwrights must realise that, although actors and audience are partly to blame, the only real solution lies with them. They must not ape the impatience of little children, who ask to be excused before a meal is finished. I think if I ever write that play which is going to take London by storm and alter the whole course of our history—the play we dream of writing is never going to do less than that!—I shall announce it in five acts, and end it in the fourth. There will be no shuffling and shifting then among my audience, for they will be caught unawares. A drama in five acts, of which the fourth will ring down at five minutes to eleven, and the fifth will be "God Save the King," home, and bed.

There are, of course, other ways by which the trouble might be overcome. Unfortunately, the London County Council would not allow managers to lock their audiences in, but they might offer bonuses, in the form of so much per cent. back on their tickets, to those who remained sitting and silent till the end, with a special prize of the full value to the last out. Or a black list might be compiled, containing the names of the worst offenders, to be hung in the lobby of every theatre.

Failing these, we must swing back to the playwright himself again, with the full force of public opinion behind us. Never mind our sympathy for him. Never mind our own culpability. To him we must ultimately look. Let him promise never to write another bad last act. Let the manager promise that, if the playwright brings him a play with a bad last act, he will not accept it. Let the actors promise that, if the manager accepts a play with a bad last act, they will not act in it. And let the public promise that, if a bad last act *should* leak through to them despite all these protective measures, they, too, will play their part and stay to the bitter, bitter end!

AMUSEMENTS IN SOUTH AFRICA.

Marie Tempest's Farewell—Australian-Irish Players' Success—"Bubbly" in Johannesburg.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

JOHANNESBURG, Sept. 1.—After a very successful tour throughout South Africa, Miss Marie Tempest, Mr. Graham Browne, and company left Johannesburg en route for the Far East and America. In a charming little speech Miss Tempest thanked the audiences for the reception they had always given her, and also thanked the African theatres for the manner in which they had forestalled every desire on her part. The company will be missed, for Miss Tempest and Mr. Browne taught us how plays should be acted and produced, and after such a standard, we will not be easily satisfied. During her stay Miss Tempest produced "Good Gracious Annabelle!" "The Marriage of Kitty," "Mrs. Dot," "Penelope," "At the Barn," "Mary Goes First," "Duke of Killiecrankie," "Outcast."

Miss Tempest is trying an innovation for the Far East. She intends to play with curtains, chintz, cretonne, &c., instead of carrying heavy scenery. In the matter of designing Miss Tempest has had the assistance of Mr. J. H. Amschewitz, R.B.A. the well-known artist who has settled on the Rand.

The Irish Players.

Mr. Allen Doone and Miss Edna Keeley and company of Australian-Irish players have just concluded a successful short season at His Majesty's with "Lucky O'Shea." This was a performance of real merit, and playgoers are looking forward to a return visit. The company includes Maurice Lynch, Ethel Bashford, Geo. Hewlett, J. B. Rowe, Richard Scott, Ed. Sylvany, Yvon Saxby and others.

The New Musical Comedy Co.

The new Musical Comedy Co. opens at His Majesty's to-night in "The Boy." The company includes Billie Browne, Cissie Thompson, Verna Venoni, Margery Kennard, Peggy Foster, Doris Buckley, Ada Waugh, Jess Willis and Bert Beswick, Jesse Sweet, Jack Swinburne, Geo. Burdett, J. R. Cunningham, and Jeff Pyke.

Triumph of "Bubbly."

At the Empire, on Saturday night, "Bubbly" concluded a very successful run of six weeks. The management are more than satisfied with the success that they have achieved with revue, and as a result, "Extra Special," produced by Espinosa will be produced this evening. "Bubbly" was produced by Fred Coyne, and the cast included Billie Browne, Doris Brown, Elsie Sylvany, Nelly Fallon and her 10 Anzacs, Dulcie Bailie, Francis Creagh, Baby Ricardo, Louise Luck and Beatrice Meredith. The men included Tommy Paunceforte, Alec Kellaway, Fred Coyne, Arthur Reece, and others.

A Jewish Theatre.

At the Standard Mr. Sam Stern has attempted a season of Yiddish plays, and has done very well under the ægis of the African Theatres. A number of interesting Jewish plays were produced, and the audiences were more than satisfied. Good business has been the rule. The company, which includes Sam Stern, Dora Nathan, H. Hirsch, Jack Lurie, H. Sterenson, H. Berman, Kate Nathan, Mrs. Berman and others are now on tour, and will return to Johannesburg shortly to open another season. If the idea is successful, it is Mr. Stern's intention to import Jewish artists from England and America.

A Barrie Season.

To-night, at the Standard Theatre, Mr. Leonard Rayne presents Miss Freda Godfrey and company, including Dorothy Hope, John Cairns, Annie Leaf and others in Sir J. M. Barrie's "Peter Pan," which has just concluded a seven weeks' run in Capetown. It is stated that this is Miss Godfrey's greatest triumph, and she has many triumphs to her name. Afterwards, "Quality Street" and other Barrie plays will be produced.

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THE PLAY IN PARIS.

The Comedie Francaise Morgue — Maeterlinck's "Home"—Who Wrote Moliere?—Witty Revues and New Taxes.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, October 26.—The Theatre Français has just presented a play by Pierre Wolff, "Le Voile Dechire, of the eternal triangular order. We have often appreciated Wolff as an author, gay and sarcastic, but he has now written an up-to-date society tragedy for which the Comedie Francaise is scarcely a suitable frame. It is the same old story so dear to French playwrights. Jacques Fortier discovers his wife, Germaine, is deceiving him with his best friend, Robert, who is passing the summer in his country home, accompanied by his own wife, Micheline. Jacques corners Robert, and in a dramatic scene says: "I am going to Paris to-morrow to challenge the lover of my wife, and I want you to go with me." Robert has understood his treachery is discovered, and is ashamed. In the second act, Jacques questions his wife, who at first denies the intimacy between her and the friend of the house, but finally confesses the truth, for the two lovers have been striken with remorse without having the courage to break off. At this moment a pistol shot is heard. Robert has committed suicide. Micheline, who has never had any suspicion of the liaison, enquires the cause of the tragedy, and Germaine is about to explain, whereupon Jacques imposes silence. This silence tears asunder the veil (le voile déchiré). She realises the tragic situation, and sadly takes her place at the side of the body of her faithless husband. Such is the latest essay of the Comedie Française. But as will be seen, the entire programme is too morbid for a paying public, which is far from delighted to find the first theatre of France competing with the Grand Guignol. Mme. Cerny is realistic in the rôle of the deceived wife, who still respects her dead husband. Mlle. Ventura makes her début at the House of Moliere in the difficult part of Germaine, and gives promise of a brilliant career. Bernard, as the husband, does not seem quite at home on this stage, but Alexandre, as Robert, displays talent in an ungrateful rôle.

"L'Interieur."

On the same bill the Comedie Française revived Maurice Maeterlinck's "L'Interieur," which was presented by L. Poe about 20 years ago, when he ran the independent theatrical society, L'Oeuvre. Let me briefly recall the story. A young girl has been drowned, and is brought home on a stretcher. At the end of the garden the home is seen, illuminated. It is a happy home, and the poetical drama lies in that feature. How is the family to be told of the terrible calamity? The crowd accompanying the body watches with anxiety while the messenger enters. The sudden grief of the previously happy family is revealed in the distance, for they have suddenly "felt" the evil news approaching. It is an act testifying to the mysterious power of second sight, of spiritualism. This tragedy of Maeterlinck is above real life, and yet nothing is more human. But a work of this kind is not improved by theatrical accessories. The staging does not harmonise intimately with the deep thought of the author, and the interior towards which the messenger advances with the fatal news somewhat resembles a moving picture screen. De Feraudy impersonates the old man who brings the body of the beloved child to its parents, with emotion and sympathy.

Authorship Dispute.

Pierre Louys, the writer of the French work "Aphrodite," and other books, has unchained a tempest in literary circles by asserting that Moliere was illiterate, but a good stage producer, and that his plays were compiled by Corneille. Great sensation among the Molierists. It reminds us of the Shakespeare-Bacon controversy. Yet a man of letters like Louys would not advance such a thesis lightly. However, all features in Moliere's works go to prove error to him who accuses the famous playwright of plagiarism. If it were but for the disdain or absolute indifference for women which Corneille betrayed in his writings, and the humanity in the sex shown by Moliere, it is virtually certain they were not the works of the same man. However, the debate is open, and there is now a Moliere affaire before the critics.

Berthez's New Show.

The small Theatre des Capucines, after a summer run with light comedy, has reverted to the revue. This latest production, signed by Carré and Barde, is a witty entertainment. "C.G.T. Roi" is a skit on labour troubles, and not the opcretta "Si j'étais roi." The tango is fêted, while manager Berthez as Landru, the modern Bluebeard, is screamingly funny. The syndicates are frightfully overhauled, and the show terminates by the scene shifters going on strike because they feel tired. But the public could sit out another hour in such joyful company.

Likewise at the cabaret, Le Pie Qui Chante, there is a sort of revue with a tip-top troupe. Perhaps the performers are even better than the livret, by Noziere and C. Quinel. The director, Charles Fallot, Jeanne Fusier, and Charlotte Lyses are names to juggle with, and it is surprising how a tiny music hall can have such a constellation on its bill.

Increased Taxes.

Theatrical business since the strike has been splendid, and nearly all the houses are playing to capacity. This may have emboldened the Exchequer to replace the proposed increase in the war tax, which was figuring in the new French budget at the time of the first theatrical strike, early in September, but was withdrawn. Now comes the news that it is still on the tapis, and we are to have it introduced as a Christmas box. It is even thought it may reach an additional 10 per cent. on the present war tax for theatres, and 20 per cent. for cinematographs; this in addition to the poor rate. Curiously, the music halls of the working classes are taxed at a higher rate than the comedy and opera of the rich. But that is for the sake of Art. Will the State call it a Peace tax?

Isba Russe.

The Russian troupe of glee singers under the direction of Serge Borowsky, from the Moscow Opera, opened for a week at the Theatre des Champs Elysées, on Oct. 25. These fine singers are en route from Switzerland to England and the United States. It is an artistic performance, the chorus being as a musical number quite equal to the now famous Russian ballets as a dancing act. Parisians have not often heard such a chorus, no exception being made in this respect for the Opera and Opera Comique.

THE DRAMA IN AMERICA.

"The Luck of the Navy's" Official Reception—Another Bedroom Farce—Raymond Hitchcock's Annual Revue —A Genuine Darkey Comedy.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Oct. 13.—"The Luck of the Navy," by Clifford Mills, was performed for the first time in America by Percy Hutchison and his London company at Poli's Theatre, Washington, on the 8th inst., before a distinguished audience, and had a hearty reception. The Secretary of the Navy, Josephus Daniels, and a naval party occupied two boxes, while Admiral Sims sat in the front row. About fifty other naval officers were present, and the diplomatic corps was well represented. The theatre was decorated with British and American flags, and the Navy Department had a detachment of sailors in the lobby to gather in recruits. The play was beautifully mounted, and for the acting there was warm praise. In the leading rôle of Lieut. Stanton Mr. Hutchison achieved a signal success, and others who distinguished themselves were Patrick Ludlow, A. P. Kaye, Aubrey Mather, Geoffrey Webb, Muriel Martin Harvey, Kate Carew, Blanche Le Roy, and Eleanor Street. Comstock and Gest will present the play at the Manhattan Opera House to-morrow night, and it will surely have a long and prosperous run in this country.

"The Girl in the Limousine."

At the Eltinge Theatre, A. H. Woods produced this three-act farce by Wilson Collison and Avery Hopwood, on the 6th inst. Although one would think that our playgoers were "fed up" with bedroom farces the demand seems to keep up with the supply. This one is extremely funny with no end of complications that keep the audience in roars of laughter.

Betty Neville is sick abed with the grip. Tony Hamilton, in the throes of an unhappy love affair, is held up by highwaymen whilst riding in his limousine. One of the gang, dressed as a woman, begs for a lift. Tony is knocked senseless, robbed, and carried into the nearest house, which happens to be Mrs. Neville's. As the robbers are leaving they strip him of his outer garments and in the dark deposit him under a bed. Betty's aunt, who has never seen her niece's husband, happens to come in, and jumps to the conclusion that the man she finds there is the one who has a perfect right to be there. After this there is the usual hurrying and scurrying and hiding as the intruder tries to avoid scandal and the revenge of a jealous husband. The dialogue is as diverting as the action. Doris Kenyon as Betty Neville, Zelda Sears as Aunt Cicely, John Cumberland as Tony Hamilton, and Charles Ruggles as Betty's physician, handle their rôles cleverly.

"Hitchy-Koo, 1919."

Raymond Hitchcock's appearance in his annual revue is always an event of the first magnitude. This season he is at the Liberty Theatre, where he presents an entertainment more pretentious than any of its predecessors. It is most attractively staged and gorgeously mounted. Furthermore, it is rich in comedy, Hitchcock himself being kept busy as entertainer-in-chief, while he is aided and abetted by a group of clever performers. There are two acts and fifteen scenes. The book was written by George V. Hobart and the music and lyrics by Cole Porter. Before the curtain goes up Hitchcock is to be found in front, chattily introducing well-known first-nighters to one another, making witty speeches, and putting the audience in a good humour. When the curtain rises the stage is dark, and everyone is mystified.

"Where is the show?" asks Hitchcock, calling for lights as he reaches the stage, and then the company comes into view in a decidedly novel manner. There follows the usual succession of unrelated scenes and musical numbers, with Hitchcock appearing now as Captain John Smith in a historical burlesque, then as a barber in a boisterously funny scene, and again as the Mayor of a rural community. Joseph Cook, expert vaudevillian, and Sylvia Clark are his chief assistants in the comedy-making. Cook figures in a very amusing scene in a steamship office in London, demonstrating his remarkable ability to say "Yes" and "No" at the same time to would-be travellers by nodding and shaking his head simultaneously.

The favourite musical number is "An Old-fashioned Garden," although a close second is "In Hitchy's Garden of Roses," sung by Lillian Kemble Cooper, who makes her first appearance in musical comedy, and scores a distinct success. Florence O'Denishawn's dancing makes a hit, and Eleanor Sinclair scores as the Japanese Tea Rose. Then there are aboriginal Indians called Princess White Deer, Chief Os-Ko-Mon, and White Horse to add novelty to the entertainment, which is certainly good measure and running over.

"Hello, Alexander."

McIntyre and Heath, popular for many years as black-face comedians, are the central figures of the above-named musical play, now running at the Forty-fourth-street Theatre. The book was written by Edgar Smith and Emily Young, the lyrics by Alfred Bryan, and the music by Jean Schwartz. McIntyre and Heath are burnt-cork artists of the old school. They were partners before youthful theatre-goers of to-day were born, and have been recognised for years as the leading exponents of genuine darkey comedy. In their new play James McIntyre is just Alexander, a man-of-all-work at a hotel, while Thomas K. Heath bears the more dignified nomenclature of Henry Clay Jones, and as proprietor of the Ever-Ready Coloured Minstrels lures Alexander away from his job. Alexander, be it noted, has been a minstrel, so he succumbs to the glittering promises and impressive vocabulary of Jones and joins the minstrel troupe. In the course of their wanderings they disport themselves through nine Southern scenes, one of which represents an old-time minstrel show. Sophie Tucker and her jazz band are a popular feature, and there is a great deal of energetic dancing.

In the applause that greeted Ethel Barrymore on the opening night of "Declassée" at the Empire Theatre there was remembrance and appreciation of her loyalty and comradeship during the recent actors' strike. Among the many messages she received during the evening was one that bore the signatures of nearly a thousand members of the Actors' Equity Association.

"Quick Work."

Grace George is to appear under the Frohman management in a new play by Sir Arthur Wing Pinero, entitled "Quick Work." It will be produced here before it is done in London.

"Too Many Husbands."

This three-act comedy, by W. Somerset Maugham, is the one that was produced in London under the title of "Home and Beauty." Presented in Atlantic City on Aug. 4, and then described, the piece has made a hit at the Booth Theatre. Lawrence Grossmith and Kenneth Douglas are excellent representatives of the rival husbands, while Fritz Williams is happily cast as Leicester Paton. Estelle Winwood as Victoria, Marguerite St. John as Mrs. Shuttleworth, and J. H. Brewer as Mr. Raham play their parts to perfection.

A Veteran Actor.

Robert B. Mantell is appearing in his Shakespearean repertoire at the Standard Theatre. He is supported by Genevieve Hamper (Mrs. Mantell), Fritz Leiber, and a competent cast. Mr. Mantell's rendering of the "mad" scene in "King Lear" arouses great enthusiasm, and he has to respond to numerous curtain calls.

"Declassee."

In this drama, by Zoe Atkins, produced last night at the Empire Theatre, Ethel Barrymore has one of the best parts that she has ever played, and her performance has evoked a chorus of praise. The scenes are laid in London and New York. Miss Barrymore plays Lady Helen Haden, the "daughter of a hundred earls," who is married to Sir Bruce Haden, one of the best and wealthiest butchers in the United Kingdom. Lady Helen was a Varick, one of the "mad Varicks," who have helped to make English history. They have all been mad, wild, extravagant, these Varicks, and Lady Helen, the last of her line, is the maddest of the lot. She has permitted herself to fall in love with Edward Thayer, and she has written him foolish letters. When she catches him cheating at cards and tells her husband, Thayer gives Sir Bruce the letters. Lady Helen is turned out, and goes to New York, where, thoroughly "déclassée," she associates with singers, dancers, acrobats and millionaires, all entirely outside her set. Still she tries to live up to her code. When one millionaire makes her what she calls an "ambiguous offer," she replies that "It is not quite cricket, according to my perhaps peculiar ethics, to take another woman's lover from her. If you were her husband, I probably should not hesitate." However, the millionaire later asks her to be his wife, and she accepts. Then Thayer returns, having rehabilitated himself. The millionaire, knowing of the love story, calls off the engagement, without telling Lady Helen why, intending to send Thayer to her as a surprise. But before Thayer arrives, Lady Helen has left the house and has been run over by a motor car in the street. She is brought back dying, to end her life in a fashion she considers suitable for one of the mad Varicks, and the audience is left to guess whether or not her death was self-sought.

The play was received with the utmost enthusiasm by a crowded house. Miss Barrymore was at her best, especially in her scenes of defiance, and the audience vented its sympathy and admiration in a perfect storm of applause. There was some exceptionally fine acting by Claude King as Rudolph Solomon, the Hebrew-American millionaire, and good work was done by Vernon Steele, Julian Royce, Charles Francis, Harry Plimmer, Beatrice Beckley, and the rest of the cast. Zoe Atkins hails from Louisville. Her previous plays were "The Magical City" and "Papa."

DEATH OF MISS VIOLET CAMERON.

Miss Violet Cameron, who died at her residence in Worthing on Saturday after a brief illness, retired from the stage after appearing as the Mother Superior in "The School Girl," produced at the Prince of Wales's Theatre in 1903, and the present generation of playgoers, therefore, knew her only by reputation. But in her prime Miss Cameron was one of the most popular actresses of her day, and there are still many theatre-goers who retain a pleasantly vivid recollection of her appearances in a series of musical plays, and of the notable success she achieved by her charm of manner and her ability as a vocalist. Born on Dec. 7, 1862, Miss Violet Cameron was a second cousin of Miss Lydia Thompson (who married Colonel Henderson, the manager). She appeared as a child of seven at the Princess's as Karl in Boucicault's "Faust and Marguerite," and subsequently played in pantomime at Drury Lane and the Adelphi. An early experience was her appearance as Perdita in a Liverpool revival of "The Winter's Tale" in 1876. After a couple of years at the Folly (afterwards Toole's), in burlesques and opera bouffe in some of which Lydia Thompson played lead, she scored a tremendous hit by her performance of Germaine in the original production of "Les Cloches de Corneville." In the same year (1878) she made her appearance at the old Strand Theatre in a revival of "Nemesis," also appearing at the same house in "Madame Favart," 1879 and "Olivette," 1880. At Brighton, in September, 1881, she was the original Bettine in "The Mascotte," subsequently produced with great success at the Comedy on Oct. 15 of the same year. In the following year Miss Cameron scored a success hardly less pronounced. This was in a version prepared by two French authors, Henri Meilhac and Philippe Gille, in association with H. B. Farnie, of Washington Irving's well-known story, "Rip Van Winkle," Miss Cameron appearing in the dual rôle of Gretchen and Alice. She was seen in "Boccaccio" and "Falka" in a farcical comedy entitled "Bad Boys," adapted from the French by Clement Scott, and in "Kenilworth" and "The Commodore." In 1886 she went to America with these two last-mentioned musical plays, and her success there was as great as at home.

On her return to England she appeared at the Strand in "The Sultan of Mocha" and at the old Gaiety in "Dick Turpin the Second" and in "Faust Up-to-date"; at the Prince of Wales's in 1890 she played in "Captain Thérèse" and "The Rose and the Ring," and the following year in "Maid Marian." In 1893 she once more hit the public taste at the Shaftesbury in "Morocco Bound." In the same year she appeared as Miami in an operatic version of "The Green Bushes." Miss Cameron married, when at the height of her popularity, Mr. D. de Bensande, who died some years ago.

WINDSOR NEW THEATRE ROYAL.

Mr. Arthur Gibbons' company with "The Rotters" are paying another visit here and are proving as popular as ever. In the part of Councillor John Clugston, J.P., Mr. Fred Ellis is happily suited. Mr. Arthur de Lacey assumes the rôle of Percy Clugston in a distinctly agreeable style; Mr. Owen Reynolds scores notably in the character of Charles Berry, the aristocratic chauffeur; and M. Jack Landon is a very acceptable Police Inspector Wicks; Miss Edith Finlay as Mrs. Clugston shows exceptional ability in a clever study; Miss Margaret Kavannagh gains deserved appreciation for her capital work as Winnie Clugston; Miss Kathleen Cope gives a bright and breezy perfomance of Estelle Clugston. Capital support is forthcoming from Miss Cissie Clarke as Phœbe; and the Strange Lady is well depicted by Miss Ethel Alton. Mr. Jack Landon is the general manager of the company.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

Eastbourne's New Musical Director.

One of England's principal violin-soloists, and leader of the Queen's Hall Orchestra for many years, Mr. Arthur Beckwith, has accepted the appointment of musical director at the Grand Hotel, Eastbourne. During the winter season he will arrange a series of classical concerts and employ the best-known vocalists. Mr. Herman Finck was instrumental in negotiating the engagement of Mr. Beckwith, who will also enjoy the honour of being leader of the Royal Philharmonic Society's Orchestra for the forthcoming season at Queen's Hall. This will necessitate an occasional visit to town.

Mr. Beckwith is the proud possessor of a gold medal from King George, and gold links from the Queen of Spain. He won the Tagore Gold Medal at the Royal College of Music "for the most generally deserving violinist," according to Sir C. Hubert H. Parry, in 1907. Truly Eastbourne's gain will be London's loss.

The Late Arthur Spicer.

The late Mr. Arthur Spicer, whose death took place after a short illness at Bournemouth last week, and who was buried at Watford on Wednesday, will be well remembered for the annual concerts which for many years he ran at the Clarendon Hall, Watford. Among the artists who appeared at Spicer's concerts were Miss Kathleen Goodson, the celebrated pianiste (native of Watford), Miss Ethel Barnes, German Reed, Evangeline Florence, H ward Reynolds (the cornet soloist), Miss Nadia Sylva, Sims Reeves, G. F. Carrodus (the 'cellist), Mme. Antoinette Stirling, Mme. Gomez, Gregory Hast, Mr. Plunket Greene Mr. Watkin Mills, and other great artists. The concerts, which extended over a period of 20 years, came to an end a few years ago, when Mr. Spicer took up his residence at Bournemouth.

Polytechnic Pops.

The first of the 40th series of Polytechnic Popular Entertainments will be given at the Queen's Hall on Nov. 15, when the vocalists contributing to a miscellaneous programme will include Miss Flora Woodman, Mr. Lloyd Chandos, and Mr. Chas. Knowles.

e Philharmonic's First.

The Royal Philharmonic Society will give their first programme of the season at the Queen's Hall on Thursday, Nov. 20, when a feature of the programme will be Alfred Cortot's performance of "The Divine Poem" (Scriabin) for the first time. Mr. Albert Coates is the conductor.

A Masterly Conductor.

A Peace celebration programme was rendered at the Peace Dinner to Earl Beatty and Admirals of the Fleet by the Grand Orchestra from the Royal Naval School of Music:—Symphonic march, "Héroïque," Saint-Saëns; Valse, "Triste," Sibelius; Fantasia of Folk Songs and Sea Chanties, Fairfield; serenade lyrique, Edgar; selection from "H.M.S. Pinafore," Sullivan; fantasia from the opera, "Mignon," Thomas; two Hindu pictures, Soller; sea songs, "Life on the Ocean," Binding. Conductor, S. Fairfield.

The whole programme was rendered in a most artistic manner, the evenness of tone, the purity of expression showed to what a high musical standard the naval musicians attain. Mr. Fairfield, who directed, showed masterly ability.

VOICE TRAINING COMMISSION.

APPEAL ALLOWED.

The Court of Appeal, consisting of Lords Justices Warrington and Atkin and Mr. Justice Eve, on Wednesday held that a contract whereby a young girl was to have her voice trained in consideration of payments to be made out of her professional earnings was for the benefit of the girl, and as such legally enforceable after she came of age. The question arose upon an appeal by Mr. Malcolm Sterling Mackinlay, proprietor of the Sterling Mackinlay Vocal Academy, from a judgment of Mr. Justice Astbury dismissing his action against Mrs. Bathurst, the well-known music hall artist, whose stage name is Miss Marie Ambrose, and both the husband and the father of that lady.

It appeared that by a contract entered into in 1914 Mr. Sterling Mackinlay agreed to give the lady a three years' course of training in consideration of an agreement that he should be paid 300 guineas out of her professional earnings, and be appointed her business manager for 10 years with a 10 per cent. commission on all her engagements and re-engagements. She was 17 when that agreement was entered into. In 1918 she received an engagement at £50 a week. After marriage in the same year her husband wrote to Mr. Sterling Mackinlay declining to make further payments and Mr. Justice Astbury held that the agreement could not be enforced.

Mr. Cunliffe, K.C., for the appellant, argued that though the lady was legally an infant when the contract was made, yet that contract was so obviously for her benefit that it could be enforced.

Mr. Manning, for the respondents, submitted that the term in the agreement which constituted Mr. Sterling Mackinlay the lady's business manager for seven years after the period of tuition took it out of the category of contracts which were for the benefit of the infant.

Lord Justice Warrington said there could be no doubt that the training Mrs. Bathurst received led to her success. The only question was whether the contract as a whole was for the benefit of the infant, as Mrs. Bathurst was in 1914. Of that there could be no question. Against Mrs. Bathurst, therefore, an order would be made for an account, but it would be an order against her alone. But as her husband and her father had joined in the defence, they would be liable for costs.

The appeal was accordingly allowed.

"GREAT-AUNT ELIZABETH."

One-act Play, by Michael Orme, Produced at the Hippodrome, Nottingham, on Monday, October 27.

The judicious mixture of pathos and comedy in this charming little one-act play gives ample scope for Miss Violet Vanbrugh to display her wonderful gift of portraying varied moods, and the audience on Monday accorded her an enthusiastic reception. The story opens with Trafford Wayne (Mr. Scott Sunderland), lately demobilised, making love to Betty Denham (Miss Vanbrugh), still in khaki, who has imbibed all the ideas of the masculine woman, and uses them to the discomfiture of her lover.

Wayne reminds her that man's attire is not necessary to bring out the finest qualities in woman, and instances the heroic act of "Great-Aunt Elizabeth," one of Betty's ancestors, who successfully defended her bungalow during the Indian Mutiny. Betty spiritedly ridicules the story as an invention, and they part in anger. An old nurse brings in some clothing of Great-Aunt Elizabeth's, which Betty puts on in mock derision, finding a diary stitched in the waist-band. While reading this she falls asleep, the gallant act of her great-aunt being reproduced in her dreams, and on awakening Betty makes her peace with Wayne.

Miss Vanbrugh is delightful in her portrayal of the wilful Betty, and also gives a vivid depiction of Great-Aunt Elizabeth's splendid heroism. Mr. Scott Sunderland is appropriately keen and resolute as Wayne, and valuable aid is rendered by Miss Marjorie Bryce, Miss Jeannette Millar, and Mr. Eric Ward.

"FORBI DEN LOVE."

Play, in Four Scenes, by Dennis Clyde and Annette Howard, Produced at the Theatre Royal, Wolverhampton, on Monday, Oct. 27.

Bruce East ..... Beckett Bould
Mr. Carter ..... Erne Turner
Mr. Rowenwood ..... Harold Ford
Owen Charteris ..... Neville Gordon
Mrs. Charteris ..... Cissie St. Elmo
Mrs. Rowenwood ..... Jenny Stevens
Mrs. Carter ..... Hettie Senior
Lola Rowenwood ..... Gipsy Earle

"Must the child of an unmarried mother be branded for ever, because the law of separation is not superseded by the law of divorce?" That is the theme on which the authors have based their play, and a very good play too. The incidents are certainly more dramatic than sensational, but the play appeals to the public specially on account of its pointed dialogue.

Owen Charteris and Lola Rowenwood are passionately in love with each other. On the eve of their engagement Mrs. Charteris tells Owen that his father, who is presumed dead, committed bigamy in marrying her, his lawful wife, from whom he was legally separated, having been promised half his fortune on her agreeing to obtain a divorce, which she failed to do. Owen is therefore illegitimate. He decides to tell Lola the facts, but is over-persuaded from doing so by his mother. This conversation is overheard by Mrs. Rowenwood, a hard, bitter, conventional woman of the world, who has a positive hatred of Mrs. Charteris. She sends for Lola, informs her of the facts, and demands that she should give Owen up. This Lola refuses to do. Subsequent events lead up to a terrible tangle, as it is revealed that Mrs. Rowenwood has also committed bigamy, placing her in the same position as Mrs. Charteris, and both Lola and Owen are illegitimate. However, the authors find a happy solution of the difficulty, for Mrs. Rowenwood confesses that she did obtain a divorce after her former husband's accident and during his subsequent illness, the necessary papers having been served on his valet.

In a play like this the actors are the thing, and Mr. Dennis Clyde is to be congratulated on his company. Miss Gipsy Earle is charming as Lola Rowenwood; Mr. Neville Gordon makes an excellent impetuous lover. Too much praise cannot be given to Miss Cissie St. Elmo, as Mrs. Charteris, and Miss Jenny Stevens, as Mrs. Rowenwood. Mr. Beckett Bould is quiet but convincing as Bruce East; Mr. Harold Ford does well as Mr. Rowenwood; whilst Mr. Erne Turner, as Mr. Carter, and Miss Hettie Senior, as Mrs. Carter, introduce a delightful vein of original comedy.

Pantomimes 1919.

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THE POMADE ON MY HAIR.

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139, New Bond St., W. 1.

THEATRICAL GOSSIP.

Entertainments Industrial Council—The Future of the Savoy—The Chronicle Plays to be Revived—Lessons in the Theatre.

Actors and the Whitley Scheme.

Satisfactory progress seems to have been made with the preliminaries of the Industrial Trades Council, the conference to establish which was held on Wednesday. Mr. G. J. Wardle, M.P., Parliamentary Secretary to the Ministry of Labour, who presided, took the precaution to have "The Era" leading article of last week in front of him during the proceedings.

The conference was a very representative one, and as an outcome a committee was appointed to prepare a draft constitution and submit it to a meeting to be held next month.

Mr. Irving and the Savoy.

It seems that the Savoy Theatre will be carried on, so far as the late Mr. H. B. Irving's lease is concerned, by his executors, and for the widow and family. The actual details will be published very shortly.

Ainley and the "Chronicles."

Mr. Henry Ainley informs us that among his forthcoming Shakespeare revivals will be what are called the "Chronicle" plays—all in their regular historical order. They will therefore range thus: "King John," "Richard the Second," "Henry the Fourth" (Parts I. and II.), "Henry the Fifth," the three parts of "Henry the Sixth," "Richard the Third," and "Henry the Eighth."

Mr. Ainley is sure to score in all these. Being also such a fine character actor, he ought (in "Henry the Sixth"—Part II.) to make a splendid Jack Cade.

Theatre Lessons.

When "Richard II." comes to the end of its two weeks' run at the Old Vic. next Saturday it will be followed by five performances of "As You Like It." on Monday, Wednesday and Friday in the evenings, and on Wednesday and Thursday afternoons. The former performance will be exclusively for school children. A record attendance is expected next Wednesday Dr. Montessori, the inventor of the famous Montessori system of child training, having accepted an invitation to be present and to observe the attitude of the children at this "theatre lesson."

Cromwell the First.

The first of the new Cromwell plays, recently announced and described in these columns—that is, the first to come out—will be the one founded by Mr. Laurence Cowen on his stirringly and reverently-written romantic novel, "Bible and Sword." The acquirer of the Cowen "Cromwell" drama is Manager Bernard Hishin, who is now looking for two things necessary for it—(1) a playhouse and (2) a player for the Protector.

Cromwell the Second.

The next "Oliver" drama to appear—that is, some time early in 1920—will be Mr John Drinkwater's, written for Mr. Arthur Bourchier to play the name-part. This will doubtless be seen at the Strand, of which theatre Mr. Bourchier has just secured a twenty-one years' lease from Captain Jose Levy, to start at the end of Mr. Ernest C. Rolls's tenancy. That is to say, some time in December.

A Highly-Coloured Drama.

The first Bourchierian production at the Strand will be the great American success "The Crimson Alibi," with Miss Kyrle Bellew (Mrs. Bourchier) as the heroine, and Mr. A. E. George as leading man. This play is the work of that experienced and highly prosperous dramatist, George H. Broadhurst, who is British born. In fact he comes from Walsall.

The Bourchierean general manager at the Strand is Captain C. Hunt-Helmsley, so long general manager for the late beloved Sir George Alexander. Mr. Helmsley had arranged to go into management himself presently, and to present an English adaptation of the French play, "Ki-Ki." Eventually, however, he decided to postpone his own managerial scheme and to join Mr. Bourchier's.

Ellis Jeffreys Back Again.

Miss Ellis Jeffreys notifies us that she is now back from a long holiday in Ireland, and is ready again for dramatic work. Doubtless so fine an actress will soon "get busy."

The Primrose Path.

It has been wafted on the breeze to the "Era" that the next new actress-manageress will be Miss Peggy Primrose. We all hope that, risky as theatrical management is, the pretty Peggy will find out what the fair Ophelia called "The Primrose Path."

Sacks on the Seas.

Mr. J. L. Sacks sailed last Saturday for New York, there to acquire several new plays for London use.

By Way of Exchange.

Per contra, we are to receive from America an apparently highly successful play bearing the somewhat startling title of "An Exchange of Wives."

The Two V's.

Vedrenne and Eadie have, you see, dissolved partnership, and the first-named will ere long open the once raided, but now rebuilt, Little Theatre, with Mr. Vernon.

"Reparation's" Successor.

It seems likely that when Messrs. Henry Ainley and Gilbert Miller need a successor to "Reparation" at the St. James's they will select Mr. Douglas Murray's comedy, "Uncle Ned." Mr. Ainley, who played this piece very successfully for three months on tour, tells us that the name part is a splendidly joyous character.

A Harlequinade Dance.

Mlle. Gina Palerme has introduced into "The Girl for the Boy" at the Duke of York's a harlequinade dance for the six dainty little "Gina Girls." Miss Elise Craven plays Columbine.

"Sakuntala."

A committee, including Lord Carmichael, Lord Sinha, Sir P. D. Pattani, Mr. Charles Roberts, Mr. H. Dennis Bradley, and Mr. B. N. Basu, has been formed to present for two matinées the Indian play, "Sakuntala," on Fridays, Nov. 14 and 21, at the Apollo Theatre, kindly lent by Messrs. Grossmith and Laurillard. "Sakuntala" was written about 1,500 years ago by India's greatest poet, Kalidasa, known as the Shakespeare of India. The English version of the play is made by Laurence Binyon. The cast includes Arthur Wontner and Sybil Thorndike.

Sweetmeats in Theatres.

Managers of theatres who have not returned the signed petitions to members of Parliament re removing the restrictions on the sale of sweetmeats in theatres are requested to send them in at once to the Secretary, Theatrical Managers' Association, 52, Shaftesbury-avenue, W. 1.

The name of the member of Parliament for the division in which the theatre is situated should be inscribed at the head of the petition.

The Harvey Co.'s Philanthropic Work.

At an afternoon concert, over which the Lady Mayoress of Leeds presided, at the Albert Hall, in that city, on Wednesday, Mr. and Mrs. Martin Harvey gave their services in aid of the Lord Roberts Memorial Workshops. The event was a pronounced success.

Mrs. Martin Harvey's address was listened to with rapt attention. Mr. Martin Harvey contributed a recitation, Miss Mary Gray and Mr. Walter Pearce gave their successful duologue, "Collaborators," and other contributors to the programme were Mr. B. Burleigh Price, Mr. David Wainwright, Mr. Fred Grove, Mr. W. Eric Howard, and Miss Vera Weller. A collection taken on this occasion totalled £87. The following day Mrs. Martin Harvey, at the Grand Theatre, Leeds, made an appeal from the stage in aid of a nurses' home, £33 being contributed.

In the unavoidable absence of Miss N. de Silva from the cast of "The Breed of the Treshams" at Leeds, her part was taken by Miss Mary Gray, who went on at short notice and greatly distinguished herself.

The Benson Tour.

Sir Frank Benson commenced his tour last week at the Pavilion, Torquay, and met with an enthusiastic reception. This was his first visit to the Pavilion, and the manager (Mr. C. G. Price) received many congratulations upon securing such an attraction. In the rôle of Shylock, Sir Frank achieved a tremendous success, and his art was never more warmly appreciated. Esme Biddell's Portia was a performance of great dramatic worth. Mr. Harold V. Neilson is directing the company, which this week opens an eight weeks' season at Manchester.

The Late H. B. Irving.

At the funeral service at St. Margaret's, Westminster, on the 21st inst., the Actors' Church Union was represented by the Rev. W. E. Kingsbury, the hon. assistant secretary. The Bishop of Willesden, who officiated, is chairman of the union. The late actor was a vice-president, and, with Sir J. Forbes-Robertson, was joint treasurer of the A.C.U. Memorial Hostels Fund for the children of touring actors.

Actors at Golf.

The members of the "Lilac Domino" company at Hull last week included some smart golf players. They spent a considerable time on the Hull Club links, and a match between "America" and "England" was decided. One of the best is Mr. Louis Templeman, whilst Mr. Herbert Darnley said he practised for six months before he could hit the ball, and then the war broke out.

Shakespeare's Birthplace.

The inquiry was resumed on Wednesday, at Stratford-on-Avon, into the application of the Corporation to sell certain charitable lands on the outskirts of the town to a Birmingham firm for the erection of an aluminium factory. The proposal has met with very determined opposition from all parts of the country, the inquiry being attended by a very large number of persons from London, Birmingham, and more distant places. The Charity Commission was represented by Mr. G. W. Wallace, Assistant Commissioner, who conducted the inquiry.

Alderman Flower, Mayor of Stratford, said he strongly objected to the town being developed on modern industrial lines, as it would prove prejudicial to its Shakespearean and historical interests. Other objectors were Sir Henry Lunn, representing the Stratford-on-Avon Preservation Committee; Sir Sidney Lee, Sir Whitworth Wallace, Messrs. Lionel Cust and Ernest Law. The Assistant Commissioner, in declaring the inquiry closed, said he would report to the Charity Commission in London. The result would be communicated to the Stratford-on-Avon Corporation.

Seymour Hicks at Chelsea.

This volatile comedian is this week delighting audiences at the Chelsea Palace with his sparkling comedy, "Sleeping Partners." Ably supporting Mr. Hicks is the graceful Miss Isobel Elsom, and that clever comedian, Mr. Stanley Turnbull. Throughout the evening the performance is punctuated with hearty laughter, and Seymour had a very gratifying reception on his reappearance in town.

The Late Madame Patti.

The remains of Baroness Cederstrom (Madame Patti), who died on the 27th ult., and whose body has been embalmed, were conveyed on Friday from Crag-y-nos Castle, Swansea Valley, to the local railway station and placed in a special saloon for Paddington. The body will remain at St. Mary's Church, Moorfields, London, until the completion of the vault at Pere La Chaise Cemetery, Paris, where it will ultimately be interred.

The Late Violet Cameron.

The sad news of Miss Violet Cameron's death was totally unexpected. She had only been ill a few days at her house in Worthing. Late on Saturday her son-in-law, Mr. Frederick Hobbs, the brilliant young actor-vocalist of the D'Oyly Carte Opera Company at the Prince's, received a wire announcing that Miss Cameron had just passed away.

Opera in Liverpool.

This week is the last of the grand opera season at the Liverpool Shakespeare Theatre, and Mr. W. W. Kelly is able to announce that Mr. O'Mara and his company during the past six weeks have won favour with the Liverpool public of exceptional kind. On Monday next Mr. Kelly will have as his attraction Mr. Mark Blow's company in "Toto."

"The Fires of Youth."

On the succeeding Monday there will be presented by Mr. W. W. Kelly, for the first time on any stage, a new play by Miss Edith Cole, entitled "The Fires of Youth," for which play a capital company has been engaged. Mr. Kelly reports that "The Yellow Ticket," as played by Messrs. Murray King and Charles Clark's company, drew crowded houses last week at the New Theatre Royal, Birkenhead. The current attraction at the same house is "Soldier Boy," and next week Mr. Kelly will submit "Betty."

Bath Playgoers' Society.

At a preliminary meeting held last week in connection with the Bath Playgoers' Society, Mr. W. Philpot presided. Mr. H. Downs said the proposal had attracted a great amount of attention, not only locally, but in London and elsewhere. Speeches were made by Mr. Norton Matthews and Mr. J. F. Holloway, and a formal resolution that the Bath Playgoers' Society be formed was passed. Dr. R. Waterhouse was elected president, Mr. W. Philpot chairman, Miss A. V. Gandy treasurer, and Mr. H. Downs secretary. An executive committee was also elected.

A Southend Presentation.

As a mark of appreciation of the kindly spirit and generosity shown by Mr. C. J. Morehouse, managing director of the Kursaal, Southend-on-Sea, in providing a most enjoyable outing to Clacton, he was, on Friday night, presented by the employees with a beautiful illuminated address, to which there were nearly one hundred subscribers.

The gift was handed to Mr. Morehouse by Mr. Wilford, who alluded to the good feeling which had always existed between that gentleman and his employees. Mr. Morehouse expressed his thanks for the address, and his appreciation of the manner in which all connected with the Kursaal carried out their duties.

Actress and Author.

Miss Katherine Harrington (Mrs. Rolf Bennett), whose novel "Felicity," is being published by Messrs. George Allen and Unwin, is an Australian. She was educated at the Dominican Convent, Adelaide, and from there went straight to the stage. Having toured the Far East with the late Robert Brough's company, she came to England, where she remained on the stage until just before the war. "Felicity" is her first novel, and was rejected by only one publisher before it was accepted.

A "Lilac Domino" Auction.

On Monday night, at the Palace Theatre, "The Lilac Domino" registered its 750th performance. By way of marking the occasion, Mr. Frank Lalor put up for auction, on behalf of St. Dunstan's, a specially-bound copy of the score of Cuvillier's operetta, autographed by the principal artists appearing therein. Following an impressive speech by Mr. Lalor concerning the inmates of St. Dunstan's, the bidding rose to 110 guineas, at which price the souvenir was "knocked down" to Mr. Frank Honey.

A Quick Change.

The staff at the Royal, Huddersfield, made the change in the last act of "Going Up" from the Aerodrome (Scene I.) to the Hotel (Scene III.), in ninety seconds, and the play proceeded without lowering the act drop. Is this a record?

Distinguished Playgoers.

The crowded audience at the St. James's Theatre one evening last week included such distinguished people as Mr. Arnold Bennett, Lord Harris, Lord Russell of Liverpool, Miss Mary Anderson (Mme. de Navarro), Mr. H. A. Vachell, and Mr. Robert Hichens. All seemed thoroughly to enjoy Mr. Henry Ainley's acting in Tolstoy's powerful drama, "Reparation." After the fall of the curtain Mr. Arnold Bennett went behind the scenes to congratulate the chief actor who, it will be remembered, played in that author's "The Great Adventure" for so long a run.

ACTORS' ASSOCIATION.

FRIDAY'S COUNCIL MEETING.

The usual weekly meeting was held on Friday, when there were present Mr. Sydney Valentine (in the chair), Messrs. Norman McKinnel, Henry Vibart, Dawson Milward, Murri Moncrieff, Allan Aynesworth, Percy Clarbour, J. Fisher White, C. V. France, Henry Oscar, Miss Lisa Coleman, and Miss Lilian Braithwaite.

Licensing of Managers.

Mr. Valentine announced a meeting with the London County Council to be held at Spring-gardens in the matter of licensing the proprietors of touring revue companies and theatrical managers, on Friday afternoon, the 24th inst.

Mr. Goddard attended and read his report.

A vote of condolence was passed with Mrs. H. B. Irving on the death of Henry Brodribb Irving, and with Miss Phyllis Broughton on the death of her nephew.

The Assistant Secretary read letters from Mr. Andre Charlot, the Joint Committee, and from a member stating that he had been refused work at a Labour Bureau on the ground that the theatrical profession was outside the scope of the Ministry of Labour. Miss Wyatt was instructed to write to the Labour Ministry to ask for a ruling on this point.

Entertainments Industrial Council.

Mr. Valentine reported upon the meeting, and announced that a further meeting would take place on Nov. 4 with the object of drafting the constitution.

Mr. Henry Vibart read the report of the Ways and Means Committee, and the report of the Nominations Committee was read by Miss Lisa Coleman.

Elections.

The following were elected members:—Leila Grey, Catherine Lord, May Nightingale, Violet Lomas Mrs. F. W. Allwood Muriel Manners, Arthur H. Jenner, Chester Barclay, Joseph Bree, Gracie Rosslyn, Charles Tempest, Phillip Gordon, J. R Tyrell, Charles Whitlock, Harry W. Cistell P. Jonty-Drewhurst, Winnie Webster Muriel May, Harold Cullen, Mabel Clifford Evie Lawrence, H. G. Marshall, Dora Kennedy, Ivy Shepperd, Adeline Knollys Olive Elton, May Quirk, Jessie Robinson Vera O'Brien, Chrissie Conway, Naylor Grimson, Paul Johnston, Jessie Taylor Ruth Gabain, Winifred Langmead, Rosa M. Roberts, Esmé Shirley, Archibald Cleverley, Will Trelane, Miss D. Maguire William H. Brown, Eileen Grace, Cyril Griffiths, Zoe St. John, Iris Iredale, Kathleen M. Lyall, Charles Sparrow, Deric Zoya.

ENGLISH GIRLS ABROAD.

Following is a copy of a letter addressed to the secretary of the A.A. by the Rev. F. Anstruther Cardew, of Presbytère St. Georges, Paris:—

Sir,—May I be allowed to give my most earnest support to the warning recently issued by the London Actors' Association relating to the risks incurred by our young English girls who are seeking engagements as dancers in Paris and other places abroad?

No girl should accept a foreign engagement with any but managers and agents who are financially sound and of good standing and reputation.

No girl should accept any contract for France at a salary less than 500 francs a month, and there should be no reduction for rehearsals. A girl cannot live on less than this. When the passports were under the control of the military authorities no visas were granted unless the contracts indicated a minimum salary of 500 francs a month, free from the above-mentioned deduction. Since the military permit office has closed, the old evils which existed before the war are likely to arise again: irresponsible and unscrupulous and plausible persons engage troupes of young girls for foreign towns at a very insufficient salary and without the slightest provision for their accommodation in the cities they are to visit. Nothing could be more reprehensible. Paris, like other centres, is crammed to overflowing. Girls arrive here, and, finding no accommodation, are left stranded in circumstances of extreme danger.

The staff of our Theatre Girls' Hostel has strained every nerve to meet the situation. Troupes of girls turn up unexpectedly at late hours of the night with nowhere to lay their heads. We do our level best to help them, but, with the best will in the world, there is a limit to our resources and accommodation.

Every girl would do well, before accepting any engagement abroad, to take her contract direct to the secretary of the Actors' Association and seek his wise and sound advice. If this warning is neglected bitterness, disappointment, and destitution are likely to follow as the natural consequence.

(Sgd.) F. ANSTRUTHER CARDEW,
Chaplain of St. George's Church and Director of the Theatre Girls' Hostel
14, Rue Duperré, Paris.

A. Lugg, Esq.,
Actors' Association, 32, Regent-street.

Above is a sketch of the late H. B. Irving, made by Mr. J. B. Mulholland when the deceased actor first played Hamlet with him at the Metropole Theatre, Camberwell. This was during the annual festival week which Mr. Mulholland used to do there, in conjunction with Mr. Ben Greet, a number of years before the festival was started by Sir Herbert Tree at His Majesty's, and would be about 1895.

Hovenden's British Grease Paints

These pain s are made at our Factory, guaranteed pure colours perfect, and quality better than any foreign make, and at same price. We are also producing

LINING PENCILS & COCOA BUTTER

These can be obtained at all High-class Hairdressers', -hemists', &c.

A few opinions from popular people.

Mr. MARTIN HARVEY, Grand Theatre, Hull—"I have been intending for some time to send you a testimonial about your Grease Paints I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement," **Mr. WILL EVANS,** Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation I shall certainly continue to use it"

LATEST PARIS PRODUCTIONS.

(FROM OUR SPECIAL CORRESPONDENT.)

BY AEROPLANE.

Palais Royal Revue.

A new show, by Rip and Regis Gignoux, entitled "Hercule à Paris," was offered on Monday night by Quinson at the Palais Royal, which has received a new coat of paint. It is a witty revue, with no pretence to gorgeous mounting, well played by Charles Lamy, Guyon fils, Baron fils, Palau, Mmes. Jeanne Cheirel, Marken, Jacqueline Campbell, Spinelly. It will certainly have a good run, though it does not appeal particularly to foreigners, who cannot always grasp the humour of French revue-writers.

On Sunday evening M. Max Maury (formerly manager of the Grand Guignol) inaugurated his management of the fashionable Theatre des Variétés, nicely redecorated, with a revival of the clever comedy "Les Sentiers de la Vertu," by Robert de Flers and the late G. A. de Caillavet. The event was quite important in theatrical circles. This witty play was produced at the Theatre des Nouveautés, which stood on the site of the present Rue des Italiens. Victor Boucher is the life of the present revival. He impersonates with perfection the society Lovelace Barjelin, who imagines every woman will fall in love with him. Mme. Gerbier (daintily played by Mlle. Dorziat) resists his advances, and her friends believe she must be concealing an intrigue, and jeer at what they call her pretended virtue. To regain their esteem she finally yields to a diplomat, Chaumette (M. Mauloy), so that the insinuations of society are the cause of her sin. The moral of the comedy is that the world does not blame a fault, but is horrified at a scandal.

Music Hall Notes.

George Pinder, son of the owner of a travelling circus, dislocated his knee-cap while riding at Tours, France, last week. He will appear later in a musical number, the Pinder Bros.

Jack Riano has arrived in Paris from London to rehearse for the new Folies Bergere revue due in December.

INDUSTRIAL COUNCIL FOR THE ENTERTAINMENT PROFESSION.

CONFERENCE AT MINISTRY OF LABOUR.

COMMITTEE TO PREPARE DRAFT CONSTITUTION.

An important conference, summoned by the Ministry of Labour, took place at the offices of the Department, Richmond-terrace, Whitehall, on Wednesday, between Mr. G. J. Wardle, M.P., Parliamentary Secretary to the Ministry, and representatives of the managerial side of the entertainment profession, and the artists, musicians, and stage staffs, for the purpose of discussing the formation of a Joint Industrial Council on the lines laid down in the Whitley Report. As we stated in our last issue, the functions of such a council include the regulation of wages and improvement of conditions, the prevention of disputes, and the fostering of amicable relations generally in the profession or industry concerned.

Invitations had been sent out to the following bodies to send representatives to the conference, viz.:—The Association of Provincial Proprietors and Managers, the Theatrical Managers' Association, the Theatres Alliance, the Society of West End Theatre Managers, the Entertainments Protection Association, the Independent Variety Theatres' Association, the Cinematograph Exhibitors' Association, the Touring Managers Association, the Scottish Theatrical Proprietors and Managers' Association, the Amalgamated Musicians' Union, the National Association of Theatrical Employees, the Variety Artistes' Federation, the Actors' Association, and the Electrical Trades Union.

Among those attending were Sir Oswald Stoll, Sir Alfred Butt, Mr. Chas. Gulliver, Mr. Tom B. Davis, Mr. J. M. Gatti, Mr. F. R. Goodwin, Mr. Morrison (Newcastle), Alderman Thompson (Liverpool), Mr. R. Macdonald, Mr. J. E. Vedrenne, Mr. P. Percival, Mr. E. D. Moorhouse, Mr. Gordon Michie, Mr. Moverly Sharpe, Mr. Sydney Valentine, Mr. Norman McKinnel, Mr. J. B. Williams, Mr. A. Robertson, Mr. R. Brain, Mr. E. S. Teale, Mr. W. Johnson, Mr. E. H. Mason, Mr. T. Cannon, Mr. A. Voyce, Mr. Fred Harper, Mr. H. W. Rowland, Mr. Monte Bayly, Mr. Bernard Hishin, Mr. R. Macdonald, Mr. Leslie Moreton, and Mr. Fred Fredericks.

The proceedings were private. At the conclusion it was intimated that it had been decided to set up a committee to prepare a draft constitution, and submit it to another meeting of the whole profession to be held next month.

The following were appointed on the Drafting Committee:—Sir Alfred Butt, Mr Tom B. Davis, Mr. Walter Melville, and Mr. R. Macdonald (for the dramatic managers), Sir Oswald Stoll and Mr. P. B. Broadhead (variety theatres), Mr. F. R. Goodwin and Alderman Trounson (cinemas), and Mr. Sydney Valentine, Mr. Alfred Lugg, Mr. J. B. Williams, Mr. A. Robertson, Mr. W. Johnson, Mr. E. H. Mason, Mr. A. Voyce, and Mr. F. Herbert (representing the artists and staffs).

Mr. Wardle was accompanied at the conference by Mr. Todd (Ministry of Labour).

TO THE EDITOR OF "THE ERA."

Sir,—It is a very interesting sign of the times to see that managers, particularly of the large variety syndicates, have seen the wisdom of making use of the Whitley Councils to avoid disputes.

When you advocated the formation of such a Council in connection with our business, immediately after the publication of the report, and I wrote about it in the A.A. magazine, the suggestion met with little support. It is a pleasant surprise to see that a big employer of artists like Sir Oswald Stoll has recognised the utility of trying this method of dealing with the contentions that must inevitably arise in any business even where there is the best of good will on both sides.

The ideas embodied in the Whitley Report were arrived at after very thorough investigation of the Labour question by people who had made it a life study, and there was no compulsion put on the Committee to favour either the employer or employee. So it is for all practical purposes the unbiased opinion of experts on the question. We are faced at the moment with threats of trouble on all sides owing to the difficulty of equalising the wages with the altered value of the power of purchase of the English sovereign, and neither direct action nor lock-out will help to bring it about. The only solution is a frank discussion by all parties engaged in production of the most effective method to carry on until the markets of the civilised world have reached a normal condition.

The Whitley Council is nothing else than a small parliament to legislate for a business, and it is the only method that has been evolved up to the present that will prevent disputes in business being carried to such a pitch that the contending parties, like Kilkenny cats, destroy each other. Good luck to Sir Oswald Stoll in his new venture.—Yours faithfully,

W. G. FAY.

1 and 2, Sloane-street,
Knightsbridge, S.W. 3
Oct. 27, 1919.

A Laurence Irving Memorial.

A lectern will be unveiled at the Chapel Royal on Saturday in memory of Mr. and Mrs. Laurence Irving, who lost their lives in May, 1914, through the sinking of the Empress of Ireland. The lectern is the dwork of Mr. Gilbert Bayes, and is of bronze enriched with enamel and mosaic. In front of the central shaft a standing figure with a halo is hoding a mirror symbolising truth and the actor's art, which is a reflection of life.

O.P. Club Officers.

At the annual meeting of the O.P. Club on Wednesday Lord Leverhulme was elected president for the second year. The vice-president is Sir John Ferguson, K.B.E.; trustee, Mr. Carl Hentschel; hon. treasurer, Mr. J. Bernard Dickson; and hon. secretary, Mr. J. Evans.

Charity Matinée of the Season.

Mr. Gilbert Miller and Mr. Rupert D'Oyly Carte have generously given the use of the Prince's Theatre on Tuesday afternoon, Dec. 2, for a special matinée in aid of the Whitefield-street Day Nursery, which is sadly in need of funds. The Countess Curzon of Kedleston, the Marchioness of Lincolnshire, Lady Cunard, Lady Henry, Lady Dorothy D'Oyly Carte, Lady Fripp, Lady Waterlow, Mrs. Gilbert Miller, Mrs. Kendal Grimston, and Mrs. John Campbell are actively interested in the matinée.

Many popular artists have already promised to appear, among them Mr. Gerald du Maurier, Mr. Charles Hawtrey, Mr. Henry Ainley, Mr. Robert Loraine, Mr. Nelson Keys, Mr. Marion Green, Miss Gladys Cooper, Miss Meggie Albanesi, Miss Constance Collier, and Miss Alice Moffat.

Garrick Theatre Prices.

On a summons taken out by Mr. G. H. Miller and Mr. C. B. Cochran, the lessee and under-lessee of the Garrick Theatre, Mr. Justice Peterson on Friday held that a covenant to "maintain the prices of admission as now charged" did not preclude them from raising those prices. Mr. Thomas Dott, the lessor, had challenged Mr. Cochran's action in raising prices during the run of "Cyrano de Bergerac."

CONCERT PARTY NOTES.

A Protective Organisation Wanted—The Real Barnstormers En Route—The Winter Season at Bournemouth.

The Victimisation of Artists.

The sentence of five years' penal servitude passed last week upon Reginald Jarvis will at least keep the concert world free from his exploits for a while, but it is scandalous that such a criminal could have foisted himself upon concert artists and leave 150 of them stranded without his past being known or questioned. It is high time the C.A.B.A. commenced a black list where members could make enquiries before booking themselves for long periods to unknown proprietors, for in the concert world much has to be done in confidence. An artist books a season with no guarantee of financial stability of the proprietor, whereas a shopkeeper needs all sorts of bankers' guarantees before he will supply five pounds' worth of goods without immediate payment! There are many adventurers ready to exploit the concert profession for personal gain, but it is to be hoped that the case of Jarvis will press the necessity for a business-like protective organisation to minimise losses in a section of the profession where risks will always have to be taken.

The Bona-fide Barnstormers.

Probably the meanest side of Jarvis's recent activities was to take advantage of the name of the party who spent so much time and energy under extremely trying circumstances to entertain our brave boys on the battle fronts. It is to be hoped that every publicity will be given to the fact that Jarvis had no connection with the real Barnstormers party, who, Mr. Gordon Baker, one of the original members, says, will soon follow the highly successful examples of the Rouge et Noirs and the Gunners by touring this country. The Barnstormers, after Lord Allenby's complimentary remarks at the Guildhall recently, should draw large audiences, and we look forward to seeing them in London as soon as the members still in Egypt have returned.

Beautiful Bournemouth.

The winter season is commencing in real earnest at the popular South Coast resort, which is filling up again with its usual high-class clientele after the recent evacuation caused by the railway strike. Mr. Dan Godfrey, the popular and enterprising entertainment manager for the Council, is untiring in his efforts to give Bournemouth's residents and visitors constant change of the best talent. His famous Municipal Orchestra of 40 performers is doubtless second to none outside of London, and he has recently fulfilled two weeks' music hall contracts in South Wales, which brought tempting offers to continue had his arrangements at Bournemouth permitted. During his absence from the Winter Gardens Mr. Louis Rihll's clever Tatlers Concert Party filled the bill one week and Harry Ruming's Mountebanks the following week, supported by flying visits of such famous artists as Moiseiwitsch, Mark Hambourg, and Carrie Tubb.

On Saturday afternoon last the Winter Gardens were packed to capacity to hear Busoni, the renowned pianist, who has but recently returned to England. His fine technique, brilliant execution and fascinating interpretations of Beethoven's Sonata "Appasionata" and Chopin's Scherzo, Nocturne and Ballad in A Flat, won tremendous applause.

In the evening the Municipal Orchestra provided a popular programme, including the "1812 Overture" with full effects, and Mr. Herbert Teale, the brilliant tenor, who was fulfilling a three days' engagement, rendered several well-executed solos. His fine robust voice was heard to its fullest advantage in Gounod's "Lend Me Your Aid," for which he had full orchestral accompaniment, and later he was equally successful in Coleridge Taylor's "Life and Death." Mr. Teale has, we understand, received a very tempting offer for an Australian tour, but after his recent success at the Queen's Hall Promenade Concerts we hope London audiences will be given further opportunities of hearing him before he goes. The "flying visitor" of the evening was Captain Albert Farley, whose reappearance here within a few weeks appeared very popular, for his artistically rendered monologues and amusing stories and character sketches won unstinted applause. Miss Edith Ashby, in the past three years, has earned the heartiest appreciation of all the well-known artists for her able accompaniments; she is a pianist of exceptional temperament and ability.

This week's artists include the Westminster Singers, while on Saturday afternoon the celebrated Polish violinist, Bronislaw, gives a recital.

Another Return.

Last Sunday, at the National Sunday League Concert at the Alhambra, Mr. Joseph Blascheck made a very welcome reappearance after a five and a half years' tour of the British Empire. Just prior to the outbreak of war he left England to appear with Ellen Terry in her Shakespearean excerpts in Australia and New Zealand, and he subsequently took a year's tour of South Africa with Ada Reeve, with whom he has just returned to this country. Joseph's clever and amusing performances will be welcomed by concert and vaudeville circles, with whom he has long been a favourite.

N.S.L. CONCERTS.

LEWISHAM HIPPODROME.

The programme of the N.S.L. concert at the Lewisham Hippodrome on Sunday evening opened with the Grand March and Cortege from Gounod's "Queen of Saba," played by the band of H.M. Welsh Guards (director of music, Lieut. Andrew Harris), and later were given the overture to "Rienzi" (Wagner), a selection from the works of Mendelssohn, excerpts from "Merrie England," &c., all of which were well received. Miss Bessie Jones, the first on the list of vocalists, was encored for her pleasing rendering of the popular waltz song from "Tom Jones" (E. German), and obliged with "Wake Up." Mr. David Ellis sang "Roses for You" (D. Grayson), and as an encore, "Men of Harlech." Mr. Robert Pitt was heard to advantage in Langton Marks' "The Carrier's Courtship," and twice recalled, gave "Hats Off to the Stoker" and "Because I Was Shy." Mr. Langton Marks and Mr. Rupert Hazell, entertainers, also successfully appeared. Mr. V. Wheatley is the N.S.L. manager at this hall.

THE ALHAMBRA.

An important feature of Sunday evening's programme at the Alhambra was the introduction by Mr. Walter Glynne of a new song, "Child of My Dreams." It is a sweet and wistful little ditty from the facile pen of Mr. P. J. O'Reilly, and the spirit of the lyrics is admirably reflected in Mr. J. Ord-Hamilton's music. Mr. Walter Glynne's beautiful tenor voice did the song full justice, and two encores were insisted upon. Mr. Sterndale Bennett, the entertainer, had also a new song to offer—one of his own composition, of course. This merry little jingle, "Take Me Back to the Dear Old British Isles," is brimful of topical allusions, and quite took the fancy of the audience. Miss Madeline Collins sang brilliantly in that very florid aria, "Ernani Involani," and had to oblige with an encore; whilst Miss Carmen Hill sang several songs in her engaging and artistic manner.

The well-known violinist, Mr. Joseph Coleman, was a very popular item, his admirable technique and command of expression being evidenced in two well-contrasted morceaux. A very pleasant feature of the programme was the excellent part-singing of the Apollo Glee Singers. Other singers to score successfully were Miss Winifred O'Connor and Mr. George Baker, and variety was lent to the evening by the well-delivered monologue of Mr. Joseph Blascheck, and the good work of that talented combination, Miss Grace Ivell and Miss Minna Woodhead. The band of the 2nd Life Guards, under the sympathetic direction of Major Chas. Hall, M.V.O., were encored repeatedly. The courteous manager of these Sunday evening concerts at the Alhambra is Mr. D. McGregor.

ALEXANDRA, STOKE NEWINGTON.

The usual packed house welcomed Frederick Stock's Orchestra on Sunday last, and were enthusiastic throughout a programme that varied from grand opera to rags and jazzes. Miss Doris Vane, the charming soprano, was confirmed as a great favourite at this house, her full voice, combined with an artistic temperament, never failing to win the heartiest applause. Mr. Frank Webster, the principal tenor of the D'Oyly Carte Company, soon established his popularity; his voice is exceptionally free from that nasal intonation so many tenors suffer from. Mr. Joseph Farrington's sonorous bass voice was heard to the best advantage in some Harry Dearth-like numbers, and his duets with Mr. Webster were deservedly popular. Captain Albert Farley provided variety of an excellent quality in his songs, skits, and stories. Mr. Harry Heap is an untiring accompanist.

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CONCERTS OF THE WEEK.

CENTRAL HALL.

The Enoch concert at Central Hall on Saturday afternoon was testimony to the attractions of the all-conquering cycle. Quite half-a-dozen examples appeared in the programme. Top of the list was Elgar's "Fringes of the Fleet," sung once more, and as finely as ever, by the original four baritones and basses, Messrs. George Parker, Frederick Henry, Harry Barratt, and Frederick Stewart. This came right at the end of the afternoon, so as to allow Mr. Parker, who right near the beginning had sung three numbers from Easthope Martin's very Oriental-flavoured "Songs of Syria" (thus putting himself into the right cue for the desert lover's part) to get to the Haymarket in between. His legato singing in "The Crimson Rose" was an object-lesson to the many singers in the audience. Not quite so obviously "Eastern," but rather more unusual, were the three songs by Julius Harrison, sung by Miss Desirée Ellinger, distinguished among the Beecham Company's light sopranos. The most pleasing of these is "You Bring Me Pearls." The second, "O Jewel of the Deep Blue Sea," is rather spoilt for the critical listener by the placing of strong accents in the music on unimportant words like "of" and "on." Mr. David Ellis, of the mellow tenor, chose two numbers from Landon Ronald's "Cycle of Life," and a couple of songs by Herbert Matheson, one of them an eloquent setting of James Thomson's poem, "I Looked Out Into the Morning." Miss Thelma Petersen was heard in sympathetic renderings of two of Arthur Meale's "homey" "Chimney-corner Songs," and Miss Doris Manuellé, with her usual earnestness and sincerity, made a living story out of Easthope Martin's "Shrovetide," from the "High Days and Holidays" cycle. Quite a hit was made by the soprano, Miss Dorothy Montgomery, whose light, cheerful, unaffected treatment of May Brahe's famous "Down Here," turned the familiar song into quite a different and even more delightful thing, prompting the reflection that contraltos are inclined to take too gloomy a view of it as a rule.

Miss Constance Collier was given a warm welcome, both for her own sake and for her recitations of Keats's "La Belle Dame" and Scott's "Lochinvar"; and the violoncello solos of Mr. Felix Salmond, the piano solos of Mr. Herbert Fryer, and the organ solos of Mr. J. A. Meale, all came in for deserved appreciation. So did the tactful accompanying work of Mrs. Nem Cooper.

SATURDAY EVENING'S CONCERT.

The Central Hall public looks for a violinist on Saturday nights. Last week, much to their satisfaction, they had Miss Dora Nuttall, a very clever player, with a flexible style for many different kinds of music, and a keen sense of character, as she showed in Kreisler's "Tambourin Chinois." The usual quartette of singers was led by Miss Florence Mellors, of the ringing soprano, who must be quite used to double encores by this time. The contralto, Miss Dora Delise, has a voice both liquid and sympathetic, and a gift of pathos which came in useful in Sanderson's "Beyond the Dawn," one of those sobful tomb-and-eternity songs so dear to the hearts of ballad concert audiences. Mr. Sidney Pointer has just the appealing sort of tenor for a song of sweet sentiment like Montague Phillips' "Heart of Spring." He uses a pure floating pianissimo with peculiar art. Last of the four for mention, but not least in merit, comes Mr. Frank Thorne, the owner of a sonorous baritone, whose manly, authoritative delivery goes far to make the fortune of any song he sings.

One of the humorous items on the programme had no fewer than three Freds to attend to it—Mr. Fred Gregory, Mr. Fred Gibson, and Mr. Ditto Wildon. They dealt entertainingly in music, medley, and mirth, with the assistance of the "phono-fiddleoddities" manufactured by the last-named of the trio. No Central Hall concert would be complete without Mr. Meale's organ solos, which were, as usual, among the best-appreciated things of the evening.

KINGSWAY HALL.

One of the bright particulars at the Saturday night popular concert was Miss Eva Hunsdon-Brown, who used to perform at the Etlinger School in her student days. Her voice has gained immensely in vibrancy and beauty of quality, and is now a strikingly good soprano. Her style, too, is excellent. The evening's contralto was Miss Carrie Herwin, whose voice, not very powerful, has a sweetness a bigger organ often lacks; and sweetness is just the quality a song like Del Riego's "Homing"—Miss Herwin's second offering—needs. The well-known tenor of the Beecham Company, Mr. Alfred Heather, sang a Handel aria and other things in distinguished style; and Mr. Arthur Rose, a full-toned baritone, was heard in some fine songs by John Ireland and Frank Idle. The latter composer is the organist of Kingsway Hall, and very popular was his contribution to the programme—part of the "Peer Gynt" suite. Another Mr. Idle, yclept Harry, a violinist, played Wieniawski's exacting "Valse Caprice" brilliantly. There is generally a reciter on the Kingsway list. This time it was Miss Maud Couper, who seems to specialise in broken English pieces. Anyhow, she gave the scene wherein Harry of England woos French Kate, and, later on, F. E. Weatherley's mocking little "Nini, Ninette, Ninon," and did both charmingly. "Silent Thought Transmission," by Mr. Ernest Noakes, known as the "mirthful magician," and Miss Beatrice Noakes, set us guessing. It turned out to be a marvellous and mystifying display of blindfold figuring and card game playing.

A PLEASANT RECITAL.

One of last week's most interesting recitals was that given at Æolian Hall on Friday evening by Miss Yvonne Yorke and Miss Mabel Corran. Miss Yorke is rapidly coming to the front among young violinists, and her playing of Lalo's "Symphonie Espagnole," of which the last movement, particularly, was brilliantly done, was a distinct advance on her past achievements. Her contributions included Handel's D major sonata and four new and very pleasing "Song-Themes" by Mr. Harry Farjeon. Miss Corran is, of course, well known on the operatic stage as a dramatic contralto, with a voice of exceptional range and telling quality. This time, however, she put the aria aside and elected to be heard in songs—old Italian, French, modern British, and folk-songs. The last, an unhackneyed group, showed her interpretative powers at their best. The exultation of the Hebridean "Sea Rievers' Song," the pathos of the Manx "Sheep Under the Snow"—a beautiful legend—the drama of the "Lover's Curse," were realised to the full. And there was a whole volume of Irish wit and humour in the relation of "The Ballynure Ballad." Mr. Leopold was Miss Yorke's coadjutor at the pianoforte, and Mr. H. Grünebaum was Miss Corran's accompanist.

AN ORGAN LECTURE-RECITAL.

Since Dr. C. W. Pearce is a well-known authority on all that pertains to the organ and organ-playing, the lectures he gives at Trinity College of Music from time to time on his favourite subject are of great interest and value to students. Recently he dealt with the "Progress of English Organ-building and Organ-playing from the Signing of Peace in 1815 to the Opening of the Great Exhibition in 1851," dwelling particularly on the work of the chief organ-builders of the period. A description was given of the "GG" organ—a peculiarly British institution—and its limitations, and of the "CC" compass instrument that gradually superseded it. Various inventions for lightening the touch, the "unequal temperament" tuning, the pitch of organs, were some of the interesting points touched upon.

Dr. Pearce illustrated his text with examples from the works of the elder and the younger Wesley, and from those of William Russell, Thomas Adams, Henry Smart, and Edward Hopkins, showing how the Handelian style verged during this period into the Spohr and Mendelssohnian style.

TOURING CONCERT PARTIES.

NAME.	PROPRIETOR.	OCT. 27.	NOV. 3.	NEXT VACANCY *
AIR BELLES	Christine Roy			
ALL SIR GARNETS		Victoria Park, Swansea. (Resident).		
BUMBLE PIERROTS		Beach Pav., Leven, N.B. (Summer Season).		
CHIC		Southport. (Resident).		
CURIOS	Ernest Crampton		Spa Theatre, Bridlington.	
FRILLS AND FLOUNCES				
HUSTLERS	Harry Bright	D.P., Eastbourne.	D.P., Eastbourne.	
JOVIAL JOLLIES	Bert Grapho	O.H., Burton-on-Trent. (Summer Season).		
JOY	Mackenzie Lee	Anglesey Pal., Burton-on-Trent.	Palace, Pembroke Dock.	
LODESTONES	Tom Percival	Pier P., Hunstanton (Resident).		
MALCOLM SCOTT C.P.		The Lawns, Hove. (Summer Season).		
ONLOOKERS	Harry Bluet	Pier, Eastbourne. (Summer Season).		
PEDLARS	Leslie Fuller	Coliseum, Whitby. (Summer Season).		
P.P.P.'S	Gane & Morley	Kursaal, Whitley Bay.	O.H., Bridlington.	
QUALITIES	Edyth Dare	Pier, Sandown.		
QUIXOTES		Arcadia, Llandudno.		
ROYAL SCARLETS	Geo. Christian	T.R., Wexford.	Empire, Belfast.	
SUMMITS	Albert Lyon	T.R., Macclesfield.	Hippo., Wrexham.	
SUPERBS		Pavilion, Derby.	Kursaal, Whitley Bay.	
TOPICS	Lister Reekie	Pavilion, Torquay.		
WAVELETS		Harbour Pav., Morecambe. (Resident).		
WHITE STARS		Marine Gdns., Ramsgate. (Resident).		
WITS	Richard Jerome		Winter Hall, Leamington Spa.	

* The charge for inserting date of next Vacancy in this column is 1/- per insertion prepaid.

THE CONCERT WORLD.

ACADEMIES AND SCHOOLS.

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A CHAMBER CONCERT.

It was all owing to Tschaikovsky that the Royal College of Music chamber concert on Thursday lasted two solid hours. His E flat minor quartet is indeed a lengthy work, though an undeniably attractive one—too long for the opening item in a mixed programme. David Finney, Kenneth M. Skeaping, Sybil Maturin, and Edward J. Robinson played it well, with accuracy and spirit, but if they had contented themselves with one or at the most two movements, their audience would have appreciated their efforts even more. It was a case of "too much of a good thing," especially seeing that other good things were waiting their turn. One of them came at the very end: five songs from "England's Helicon," by E. Walker, written for four voices. And these, when we reached them at last, proved well worth hearing. The performers, Fay Yeatman, Helena Hughes, Archibald Winter, and Walter Clapperton, showed that they understood the requirements of quartet singing, and their voices blended agreeably in the ensemble portions.

The other items—with the exception of Schubert's Rondeau Brilliant for piano and violin, of which Sybil Salaman and Mabel Le Fevre gave an effective performance—were all solos. There were songs from Phyllis Hutchinson, a contralto with a fine natural voice, whose chief fault—and one that goes far to spoil her tone—is an indifferent pronunciation of vowel sounds, and other songs from Eva McCall; and there was some Bach playing by Gwynedd Corry-Smith; and later on a performance of Chopin's Scherzo in C sharp minor, by John S. Robson, a fluent pianist with a pleasant tone and a sensitive touch.

The Bath Operatic Society, who successfully performed "The Gondoliers" at the Theatre Royal, Bath, recently, have decided to put into rehearsal at once "The Mikado" for production in February next. Mr. Shelford Walsh will again act as the Society's producer.

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CONCERT PARTIES AT WORK.

The Scroungers.

At Blake's Theatre, Hitchin, this week, are the R.A.F. concert party, The Scroungers, including Barry Mills, the well-known comedian; Jack Smart, female impersonator; Vernon Drake, baritone; accompanied by the R.A.F. orchestra, under the direction of Mr. J. Twitchet, in a performance consisting of musical items, songs, dances, mirth and melody, and pictures.

The Summits.

This week the Spa Opera House, Bridlington, is receiving a visit from Mr. Albert Lyon's "merry and bright" concert party, The Summits, in their new and sparkling programmes. The company includes Miss Ivy Westaby and "Himself."

Holy Rood Guild Concert.

The concert arranged by the Holy Rood Social Guild of Watford, at which Miss Lena Ashwell and other well-known artists were to appear, and which had to be postponed owing to the railway strike, has now been fixed for Nov. 5. All the artists booked for the original date, with the exception of Miss Ashwell, will contribute to the programme. The distinguished actress would have been present had it not been for a prior engagement which falls on the same night. The list of artists, however, has been strengthened by the inclusion of Mr. Alan Stainer, conjurer and ventriloquist, from Maskelyne's Mysteries.

MR. HARRY DEARTH.

With reference to a paragraph in a recent issue to the effect that after consulting his medical advisers, Mr. Harry Dearth had decided to remain in Melbourne, Mrs. Dearth writes that she has just received a cable from her husband stating that he is coming to England early in the New Year, and that he is in the best of health.

Entries for the Clifton Cooke £100 Singing Competition will close Oct. 28. Mr. Henry Geehl, the composer, will adjudicate.

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'Tis Just A Tiny Cottage. Words by LIEUT. S. MARCHANT. Music by JACK THOMPSON.

To be SUNG DAILY, from Oct. 27 to Nov. 1, at the EMPIRE, LEEDS, by the COMPOSER. Also SUNG by Miss MARJORIE BOWYA, Mr. JESSE HACKETT, Mr. HENRY McCALL at Future Engagements.

Just A Clover Field. Sung by Messrs. CHARLES TREE, HARRY WELCHMAN, NEVILLE TOWNE, JOHN HARCOURT, PETER GAWTHORNE and MARTIN IREDALE. Words by ARTHUR ANDERSON, Music by HAROLD SAMUEL.

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ON THE ROAD.

[*Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week?*]

PLAYS.

Abbott, Ernest, Co.—Oct. 27, Pal., Battersea; Nov. 3, Princes, Portsmouth.
Allington Charsley Opera Co.—Nov. 3, Royal, St. Helens.
Anthony in Wonderland.—Oct. 27, T.R., Lincoln; Nov. 3, T.R., Norwich.
Arcadians.—Oct. 27, Grand, Leeds; Nov. 3, T.R., Bolton.
Arcadians (Moreton and Heath).—Oct. 27, Keighley; Nov. 3, Royal, Jarrow.
Are You a Mason?—Oct. 27, Pier, Eastbourne.
Baby Mine.—Oct. 27, Ramsgate.
Baynton, Henry, Shakespearean Co.—Oct. 27, W.G., New Brighton; Nov. 3, W.G., New Brighton.
Belle of New York (South).—Oct. 27, T.R., Stockford; Nov. 3, H.M., Walsall.
Betty (Geo. Edwardes Co.).—Oct. 27, P.O.W., Grimsby; Nov. 3, T.R., Birkenhead.
Betty (Macdonald & Young Co.).—Oct. 27, Barnsley; Nov. 3, Chesterfield.
Betty at Bay.—Oct. 27, T.R., Rochdale; Nov. 3, T.R., Bury.
Billeted.—Oct. 27, Pav., Weymouth; Nov. 3, O.H., Torquay.
Blindness of Virtue.—Oct. 27, New, Salisbury; Nov. 3, T.R., Windsor.
Bonnie Brier Bush.—Oct. 27, T.R., Edinburgh.
Boy, The.—Oct. 27, Leicester; Nov. 3, Ipswich.
Broadway Jones.—Oct. 27, Emp., Swindon.
Cash on Delivery.—Oct. 27, W.G., Blackpool; Nov. 3, Royal, Halifax.
Charley's Aunt.—Oct. 27, G.T., Wellington (3).
Charley's Aunt.—Oct. 27, W.G., New Brighton; Nov. 3, T.R., Bradford.
Chinese Puzzle.—Oct. 27, T.R., York; Nov. 3 O.H., Scarboro' and Harrogate.
Chu Chin Chow.—Oct. 27, Hip., Newcastle; Nov. 3, Alhambra, Bradford.
Compton Comedy Co.—Nov. 3, O.H., Northampton.
Curse of the Black Pearl.—Oct. 27, P., Llanhilleth; Nov. 3, H., Nuneaton.
Daddy's Girl.—Oct. 27, Pal., Maidstone; Nov. 3, Hip., Maidenhead.
Daddy Long-Legs.—Oct. 27, O.H., Southport.
Disgraced.—Oct. 27, Hip., Huddersfield.
Dobell, W. L. Rep. Co.—Oct. 27, O.H. Londonderry (3). Town Hall, Coleraine (4). Town Hall, Ballymoney (4).
Double Event.—Oct. 27, T.R., Manchester.
D'Oyly Carte Opera Co.—Oct. 27, Vic. O.H., Burnley; Nov. 3, T.R., Blackburn.
Eyes of Youth.—Oct. 27, O.H., Harrogate; Nov. 3, T.R., York.
Fair and Warmer (A. Butt's Co.).—Oct. 27, Grand, Hull; Nov. 3, King's, Glasgow.
Fair and Warmer (Macdonald & Young).—Oct. 27 Eastbourne; Nov. 3, Grantham King's Lynn.
Female Hun.—Oct. 27, T.R., Leeds; Nov. 3, Princes, Bradford.
Five Nights.—Oct. 27, Hip., Merthyr; Nov. 3, Palace, Llanelly.
Freedom of the Seas (T. C. Dagnall's Co.).—Nov. 3, P.O.W., Grimsby.
General Post.—Oct. 27, H.M.T., Carlisle; Nov. 3, Gaiety, Ayr.
Girl from Ciro's.—Oct. 27, Hip., Batley; Nov. 3, W.G., Blackpool.
Girl of the Golden Gate.—Oct. 27, Royalty, Barrow-in-Furness; Nov. 3, Palace, Redditch.
Going Up (Alfred Butt's Co.).—Oct. 27, King's, Glasgow; Nov. 3, Court, Liverpool.
Going Up (Macdonald & Young).—Oct. 27, Dewsbury; Nov. 3, Rochdale.
Grumpy.—Oct. 27, Todmorden; Nov. 3, Accrington.
Harvey, Martin.—Oct. 27, T.R., Nottingham; Nov. 3, T.R., Birmingham.
Heart of a Thief.—Oct. 27, Hip., Maidenhead; Nov. 3, T.R., Bury S. Edmunds.
Hero Hathaway & V. A. Baron Rep. Co.—Oct. 27, Boston; Nov. 3, Boston.
High Jinks.—Oct. 27, T.R., Norwich; Nov. 3 Grand, Croydon.
Hill-Mitchelson, E., Co. (stock company).—T.R., Leicester.
Ignorance.—Oct. 27, Nelson; Nov. 3, Todmorden.
Irish Players.—Oct. 27, O.H., Cork; Nov. 3, O.H., Cork.
Jeffersons.—Oct. 27, T.R., Huddersfield; Nov. 3, Public Hall, Runcorn.
Knife, The.—Oct. 27, T.R., Leamington; Nov. 3, Royal, Darlington.
Land of Promise.—Oct. 27, Crayford.
La Poupée.—Oct. 27, King's, Greenock; Nov. 3, H.M., Aberdeen.
Lass of Dingley Moor.—Oct. 27, T.R., Canterbury; Nov. 3, T.R., Sheffield.
Laurence and West Symes Co.—Oct. 27, Pav., Southport; Nov. 3, T.R., Yarmouth.
Law Divine.—Oct. 27, T.R., Exeter; Nov. 3 O.H., Cheltenham.
Lilac Domino (A. Butt).—Oct. 27, T.R. Birmingham; Nov. 3, Lyceum, Sheffield.
Lilac Domino (Macdonald & Young).—Oct. 27, Cheltenham; Nov. 3, Leamington Oxford.
Litchfield, Emma.—Oct. 27, Emp., Mountain Ash.
Lodge-Percy Rep.—Oct. 27, T.R., West Bromwich; Nov. 3, Victoria, Walthamstow.
Luck of the Navy (Midland Co.).—Oct. 27 T.R., Paisley; Nov. 3, King's, Greenock.
Luck of the Navy (South).—Oct. 27, Hammersmith; Nov. 3, Penge.
Mackey, Mr. and Mrs. Chalmers.—Oct. 27, Princess's, Glasgow; Nov. 3, Princess's, Glasgow.
Maid of the East.—Oct. 27, P.O.W., Birmingham; Nov. 3, T.R., Huddersfield.
Maid of the Mountains (Geo. Edwardes North Co.).—Oct. 27, Court, Liverpool; Nov. 3, Prince's, Bristol.
Maid of the Mountains (Geo. Edwardes South Co.).—Oct. 27, New, Cambridge; Nov. 3, Grand, Wolverhampton.
Maid of the Mountains (Macdonald & Young).—Oct. 27, Rotherham; Nov. 3, Leigh.
Maid of the South.—Oct. 27, Leicester; Nov. 3, Chesterfield.
Man from Toronto (A Co.).—Oct. 27, T.R., Bradford; Nov. 3, Lyceum, Edinburgh.
Man from Toronto (Courtneidge's B Co.).—Oct. 30, Alex., Wisbech; Nov. 3, Brixton T., S.W.
Mill Girl's Wedding.—Oct. 27, T.R., Canterbury; Nov. 3, T.R., Sheffield.
Monty's Flapper.—Oct. 27, Kinmel Park; Nov. 3, Ripon.
Mr. Manhattan.—Nov. 3, Grand, Blackpool.
My Aunt from New York.—Oct. 17, T.R., Canterbury; Nov. 3, T.R., Sheffield.
Naughty Wife.—Oct. 27, T.R., Stanley; Nov. 3, Grand Hull.
Nobody's Boy.—Oct. 27, Lyc., Sheffield; Nov. 3, T.R., Nottingham.
Nothing But the Truth (South).—Oct. 27, Grand, Derby; Nov. 3, Royal, Bournemouth.
Nothing But the Truth (No. 1).—Oct. 27, Hip., Golders Green; Nov. 3, O.H., Belfast.
Nurse Benson.—Oct. 27, Pal., Gloucester; Nov. 3, T.R., Hanley.
Oh, Joy!—Oct. 27, O.H., Middlesbro'; Nov. 3, Empire, Sunderland.
O'Mara Opera Co.—Oct. 27, Shakespeare, Liverpool.
One Law for Both.—Oct. 27, T.R., Winchester; Nov. 3, Pal., Battersea, S.W.
Peg o' My Heart (A. Butt).—Oct. 27, T.R., Portsmouth; Nov. 3, Grand, Southampton.
Peg o' My Heart (Macdonald & Young).—Oct. 27, Grantham; Nov. 3, Stratford.
Peg o' My Heart (Ralland & Cameron).—Oct. 27, Redditch; Nov. 3, Kidderminster.
Purple Mask (Matheson Lang Co.).—Oct. 27, Grand, Southampton; Nov. 3, Devonshire Park, Eastbourne.
Purple Mask (King & Clark).—Oct. 27, T.R., Worcester; Nov. 3, T.R., Merthyr.
Quaker Girl.—Oct. 27, Vic., Kettering; Nov. 3, County T., Shrewsbury.
Rajah's Ruby.—Oct. 27, Tiv., Aberdeen.
Remnant.—Oct. 27, Ramsgate.
Ridding Opera Co.—Oct. 27, Queen's, Berwick-on-T.; Nov. 3, Palace, Arbroath.
Romance (John Cecil).—Oct. 27, G., Wolverhampton; Nov. 3, Grand, Leeds.
Rosary.—Oct. 27, T.R., Sheffield; Nov. 3, Alex., Pontefract.
Roses of Picardy.—Oct. 27, Bury St. Edmunds; Nov. 3, T.R., Bilston.
Scandal (Arthur Bourchier's North Co.).—Oct. 27, Prince's, Manchester; Nov. 3, O.H., Middlesbro'.
Scandal (Arthur Bourchier's South Co.).—Oct. 27, Prince's, Bristol; Nov. 3, T.R., Guildford.
Seven Days' Leave (North).—Oct. 27, G., Falkirk; Nov. 3, T.R., Edinburgh.
Seven Days' Leave (South).—Oct. 27, New, Cardiff; Nov. 3, T.R., Bath.
Shanghai.—Oct. 27, Bath; Nov. 3, Swansea.
Sign of the Cross.—Oct. 27, O.H., Dudley; Nov. 3, Empire, Swindon.
Soiled (North).—Oct. 27, G., Pentre; Nov. 3, E. New, Tredegar.
Soiled (South).—Nov. 3, P., Hanwell.
Soldier Boy (De Courville Co.).—Oct. 27, Alh., Barnsley.
Soldier Boy (Macdonald & Young).—Oct. 27, T.R., Birkenhead; Nov. 3, O.H., Southport.
Speckled Band (Stafford and Woodward).—Nov. 3, Hip., Batley.
Tails Up.—Oct. 27, Art., Woolwich; Nov. 3, Royal, Portsmouth.
Tainted Goods.—Oct. 27, Met., Bootle; Nov. 3, Coliseum, Long Eaton.
Telling the Tale (Archbutt & Story).—Oct. 27, New, Crewe; Nov. 3, New T.R., Worcester.
Temporary Gentleman.—Oct. 27, R. Ct., Bedford; Nov. 3, T.R., Winchester.
Three Weeks.—Oct. 27, T., Darlington; Nov. 3, Hip., Stockton-on-Tees.
Tiger's Cub.—Oct. 27, T.R., Barnstaple (3), Pal., Yeovil (3); Nov. 3, O.H., Burnley.
Toto.—Oct. 27, Court, Wigan; Nov. 3, Shakespeare, Liverpool.
Uncle Sam.—Oct. 27, Brighton; Nov. 3, Brighton.
Wagner and Scarden Rep. Co.—Oct. 27, Hip., Huddersfield.
Warning to Mothers.—Oct. 27, Hip., Bilston; Nov. 3, Palace, Rawtenstall.
When Knights Were Bold.—Oct. 27, T.R., Glasgow.
White Slave's Wedding.—Oct. 27, County, Shrewsbury; Nov. 3, Palace, Maidstone.
Woman's Victory.—Oct. 27, T.R., Canterbury; Nov. 3, T.R., Sheffield.
Yellow Ticket.—Nov. 3, T.R., Chatham.
Yes, Uncle.—Oct. 27, T.R., Bolton; Nov. 3, T.R., Newcastle.

REVUES.

All Aboard.—Oct. 27, O.H., Wakefield; Nov. 3, Hip., Bury.
All Bluff.—Oct. 27, Alex., Pontefract; Nov. 3, Vic., Lye.
Be Careful, Baby.—Oct. 27, Th., Brixton; Nov. 3, Art., Woolwich.
Better 'Ole.—Oct. 27, H.M.T., Aberdeen; Nov. 3, King's, Edinburgh.
Bing Boys Are Here.—Oct. 27, Burton; Nov. 3, Malvern.
Bing Boys on Broadway.—Oct. 27, New T.R., Bury; Nov. 3, T.R., Brighton.
Bright and Breezy.—Oct. 27, Alex., Widnes; Nov. 3, Metropole, Bootle.
Buzz Along.—Oct. 27, Gaiety, Houghton; Nov. 3, Hip., Cleaton Moor.
Ching Ching.—Oct. 27, Pal., Malton, Yorks; Nov. 3, Cambridge T., Spennymoor.
Eastern Nights.—Oct. 27, T.R., Great Yarmouth; Nov. 3, Marina, Lowestoft.
Funbeams.—Oct. 27, Birmingham; Nov. 3, Empire, Swansea.
Ginger.—Oct. 27, Col., Kettering; Nov. 3, Hip., Wellingboro'.
Guess the Title.—Oct. 27, Govan; Nov. 3, Motherwell.
Heads or Tails.—Oct. 27, Middlesbro'; Nov. 3, Crown, Eccles.
Hello! Blackpool.—Oct. 27, Pal., Aberdeen; Nov. 3, Grand, Falkirk.
Hide and Seek.—Oct. 27, T., Perth; Nov. 3, Hip., Hamilton.
Homeward Bound.—Oct. 27, O.H., Dunfermline; Nov. 3, Pavilion, Glasgow.
Hooray! We're Here.—Oct. 27, Pal., Kilmarnock; Nov. 3, Gaiety, Methil.
Hullo! Baby.—Oct. 27, Grand, Doncaster; Nov. 3, T.R., Middlesbro'.
It's the Business.—Oct. 27, Globe, Consett; Nov. 3, Pal., Durham.
It's Topping.—Oct. 27 T.R., Aston, Birmingham; Nov. 3, New, Pontypridd.
Joy Days!—Oct. 27, T.R., Whitehaven; Nov. 3, Princes, Blackburn.
Joy Flips.—Oct. 27, Marine, Lowestoft.
Joy Wheel.—Oct. 27, Emp., W. Hartlepool; Nov. 3, Glasgow.
Lads of the Village.—Oct. 27, Hip., Birkenhead; Nov. 3, Court, Warrington.
Lights Up.—Oct. 27, Oly., W. Bromwich.
Mary Had a Little Lamb.—Oct. 27, O.H., Jersey; Nov. 3, St. Julian's T., Guernsey.
Moonstruck.—Oct. 27, Rochdale; Nov. 3, Emp., Chiswick.
Mumming Birds.—Oct. 27, Hip., Norwich; Nov. 3, Hip., Ipswich.
Na-Poo.—Oct. 27, Hip., Altrincham; Nov. 3, Pavilion, Southport.
Odds On.—Oct. 27, Hackney; Nov. 3, E., Chatham.
Oh! I.—Oct. 27, Hip., Accrington; Nov. 3, Met., Manchester.
Oh! So Dainty.—Oct. 27, Arcadia, Llandudno; Nov. 3, Arcadia, Colwyn Bay.
Stunts.—Oct. 27, E., Edinburgh; Nov. 3, Pal., Hull.
Toodle-oo!—Oct. 27, Pav., Wombwell; Nov. 3, Pal., Scunthorpe.
Us.—Oct. 27, Northampton; Nov. 3, Richmond.
What a Lark.—Oct. 27, Emp., Maryport; Nov. 3, Tivoli, Barrow-in-Furness.

GLASGOW AND MUNICIPAL AMUSEMENTS.

Glasgow Corporation has now appointed Councillor Welsh to visit, with the Parks Superintendent, some towns in England, for the purpose of engaging concert parties to give entertainments in the public parks next season.

As Mr. Whitton, the superintendent, reports, it is necessary to book artists early so that the best talent may be obtained.

Last season 14 concert parties gave 305 concerts in the parks, and as the weather was wonderful there were record attendances, a total of 157,000 having paid to go in the enclosures. The income was £3,782, and the expenditure £3,068, out of which £718 was paid in entertainment tax. This shows a credit surplus of £714. In 1918 there was a deficit of £376 on the municipal concerts. Weather, of course, has much to do with the success or failure of such entertainments. This year, for example, only nine concerts had to be abandoned on account of inclement weather.

"THE ERA" LETTER BOX.

A Stamped addressed Envelope must be enclosed with application for each Letter. No circulars or Parcels admitted to this List. No addition or omission can be made to this List after 12 noon Tuesday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

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Harker, Miss Daisy
Harris, Mr.
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DEATH OF MRS. JOHN REYNOLDS.

By the death of Mrs. John Reynolds, Hendon, Sunderland, a link with theatredom is severed.

The deceased lady, who had reached the ripe age of 87 years, was one of a well-known theatrical family. She was the wife of Mr. John Reynolds, who had been associated with theatres in Sunderland and on Wear-side for over half a century, and, moreover, was also the mother of the wife of the late Dan Leno. The deceased lady's two sons followed a stage career with considerable success for many years, and Mrs. Dan Leno (daughter) was a well-known principal girl at the leading pantomimes.

There are few now living who can recall Mr. John Reynolds' advent to Sunderland. He came when quite a youth, and his aptitude for theatrical business secured for him the position of manager at the Theatre Royal, which at that period was at its heyday. He came in contact and was intimate with many of the greatest tragedians and stars of the stage of the last century, and has innumerable interesting recollections of them. Some years ago he was manager of the People's Palace, when that popular house was owned by the Livermore Brothers. Although nearing 90 years, he is active for his age. Mr. and Mrs. Reynolds were both born in Birmingham.

FINED FOR EXCESS CHARGES.

At the Durham County Police Court on Wednesday, Peter Harrison, one of the proprietors of the Hippodrome, Langley Moor, appeared on five charges for breach of the Finance Act in relation to the Entertainment Tax. Police Officer Hind said he visited the Hippodrome on the night of Jan. 19, and he noticed that people were being charged a penny in excess of each ticket, plus the tax. Tickets for which 6d. was charged were marked 4d., and had a penny for Entertainment Tax stamped upon them.

Shilling tickets were marked 9d. and 2d. for tax. Other tickets showed a similar discrepancy.

The defence was that all the proceeds went to charity, and he made nothing out of it.

A fine of £50 was imposed.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Horace Annesley Vachell, Thursday, Oct. 30.
Madge Crichton, Friday, Oct. 31.
Rosina Filippi, Friday, Oct. 31.
F. B. O'Neill, Friday, Oct. 31.
Rhoda Larkin, Saturday, Nov. 1.
Victoria Monks, Saturday, Nov. 1.
Herbert Shelley, Sunday, Nov. 2.
G. H. Elliott, Monday, Nov. 3.
Rosemary Rees, Monday, Nov. 3.
Max Darewski, Monday, Nov. 3.
Sir F. R. Benson, Tuesday, Nov. 4.
Dutch Daly, Tuesday, Nov. 4.
Herman Finck, Tuesday, Nov. 4.

"THAT LITTLE OLD MOTHER OF MINE."

There were many errors in the printed cast of "That Little Old Mother of Mine," Mrs. F. G. Kimberley's drama, produced at the Junction, Manchester, on October 20. Following is the correct cast:—

John Hayden ..... Harry Cullenford
Mrs. Hayden ..... Pattie Groves
Jack Hayden ..... Alfred Beckett
Nettie ..... Maisie Robson
Bill Brown ..... Edgar Morgan
Mary Ann Parker .... Adeline Raby
Darrell Ross ..... J. C. Carlyle
Henry Dacre ..... J. K. Hamilton
Mabel St. Clare ..... Edith Rutland
Jim Crawley ..... Fred. Barnes

An "Old Vic." Circle is now in course of establishment, its avowed object being to cement the cordial ties existing between the Old Vic. workers and the audience and to enable the latter to meet among themselves and discuss on a friendly footing the various ideals for which the theatre stands. We wish it hearty success.

"NAPOLEON."

"Napoleon," the play by Mr. Herbert Trench recently produced by the Stage Society, is published by Mr. Humphrey Milford (Oxford University Press). It is in four acts, and the scenes are laid on the Kentish coast, in and near Boulogne, and in the cabin of a sloop. The time is August in 1805, the year in which the success won at Austerlitz gave encouragement to Napoleon to proceed with his ambitious schemes for greater conquests. How Geoffrey Wickham and his two younger brothers, sons of an English doctor, become involved in the Emperor's plots is revealed as the play proceeds, the object of Napoleon being to obtain possession of certain charts of the English Channel which Geoffrey has prepared and placed in the lockers of the sloop. In the cabin of the vessel there is in the third act a strong dramatic scene between the Emperor and Geoffrey, who gives bold expression to his feelings, and in reply to Napoleon's remark, "Well, to think you came as friend!" replies:

"I came as fool, sir, for I had remembered—
Though I could have cursed myself that cared for you—
The half-starved leader of inspired battalions,
When the red earth rose in furrows after you
Sweeping through Italy, that as you came
Leapt up as a dog leaps to meet its master—
The starry voice that was to free mankind!
What though you proved her plunderer, and a King?"

The scene closes with the desperate attempt of Wickham to blow up the vessel by dropping pieces of live coal into the powder magazine, and the prevention of an explosion by Napoleon's officers who rush in, the Englishman being run through the body.

Mr. Herbert Trench appears to have made a careful study of the character of the Emperor, and his personal peculiarities, as well as his blunt, outspokenness to his officers, yet subtle method of gaining his ends, receive vivid illustration in this stage portrait of him. The play has strong dramatic moments, and its production by the Stage Society last week was a notable event of the dramatic season.

"THE THEATRE QUEUE."

The title of this novel, by Arthur F. Wallis (published by Sampson Low, Marston & Co., Ltd.), might easily lead one to suppose that it was a stage story, which it is not. The heroine, Ruth Helme, is a work girl, and when the reader makes her acquaintance in the first chapter, she is one of a queue waiting outside a theatre, her visit to which results in her making the acquaintance of Arnold Ellison, who, in spite of the wide difference in their social position, falls in love with the good-looking girl. The story affords an apt illustration of the truth of the old saying that "the course of true love never does run smooth," and the author does not follow rigidly the happy-ending tradition. Mr. Wallis has written an interesting love story, with a surprise for the reader before the end is reached, and he shows real ability in his sketches of character.

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—*Tempest, Act ii, Scene ii.*

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—*Henry VI., Act ii, Scene iii.*

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NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 3, 1919.

The Editor relies upon the good faith of managers and other.. and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 24 NOW DUE.

BARNEY ARMSTRONG CIRCUIT.

BELFAST.—Royal Scarlets, Martin and Castle Co., Grennans, Harrison Brothers, and company as booked.

DERRY.—Eugene Ray and Bart, Melville and Meta, pictures.

DUBLIN.—Lilian French and Max Lorraine, Bracken and O'Hare, Harry Bekker, and company as booked.

GALWAY.—"Red Musketeers" Co.

EDINBURGH.—"Seven Day's Leave" Co.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—The Balladmongers, Madam Godwin's revuette, "Granny's Birthday," La Tour, Olive West, Vasey and Ramsey, Delvaine's Marionettes, B. Beaumont and company in "Double Crossed," Smith and Johnson, Lareine. Sixteen band parts required.

EDMONTON HIPPODROME (rehearsal, 5).—Clown Argo and company as booked.

MILE END EMPIRE (rehearsal, 5).—Cornelius and Constance, Little Nickoli, and company as booked.

BOSTOCK TOUR.

HAMILTON HIPPODROME (rehearsal, 1).—Unity Revue Co. present "Hide and Seek," Berry and Hart, Zellini.

IPSWICH HIPPODROME (rehearsal, 2).—Karno's "Mumming Birds," Bert Elliott, George Perry, Joy Wattle, Dare and De Lisle, Les Bon Bons, Haywood and Hay.

IPSWICH LYCEUM THEATRE.—"The Law Divine."

NORWICH HIPPODROME (rehearsal, 2).—Marvin and Rhyde, Bartle Quartette, Russell and West, Dora Dare, Osborne Trio, Hassan, Edgeley and Dawe, Chevalier and Riego.

NORWICH THEATRE ROYAL.—"Anthony in Wonderland."

PAISLEY RINK PALACE (rehearsal, 6).—Royal Kino Juveniles, Jack Collins, Stebbing Trio.

PAISLEY THEATRE (rehearsal, 12).—Dr. Walford Bodie, E. Chimes, Gwennie Atkins, Carmencita, Signor and Madam Borelli.

RAYMOND Supremest of Sorcerers.

KENNEDY CIRCUIT.

BIRMINGHAM GAIETY.—Beresford and Pearce's revue, "Great Scott."

WEST BROMWICH EMPIRE.—Crasey, Hicks and Pass, G. Watts, Tom Burton, Red, White and Blue Trio, the Great Como, Jennie Castello, Bioscope.

WEST BROMWICH OLYMPIA.—Circus revue, "Crack o' Whip."

WEST BROMWICH THEATRE ROYAL.—V. Proctor and H. Robinson's company, "Childless Wives."

LONDON SYNDICATE HALLS.

BRIXTON EMPRESS (rehearsal, 12).—Joe Peterman's company in "Demobilised," Three Piccadillians, Nicol and Martin, Flora Cromer, Fernley Ramus, Bond Rowell, Frank H. Fox, Bioscope.

CHELSEA (rehearsal, 12).—Marie Loftus, Johnson and Bert and company in "Crankite," the Jovers, the Balmorals, Jaffa, Romaine and Dainton, Violet Gwynne, Five Bombays, Tommy Davis, Bioscope.

EAST HAM (rehearsal, 12).—Robert Courtneidge's company in "Petticoat Fair."

EUSTON (rehearsal, 12).—Lawrence Wright Ensemble, Wilson and Waring, Kitty Denton's Eight Little Rays of Sunshine, the Hadens, Van Dock. Rollo and Rega, J. J. Wild presents Tom Perry and company in "The Widow Who Would," Bioscope, etc.

LONDON PAVILION (rehearsal, 11.30).—C. B. Cochran's production, "Afgar."

METROPOLITAN (rehearsal, 12.15).—Fox and Rose, Tatten Hall and company in "Fanciful Whims," Hart and Hall, Dalmere's Circus, Annie Rooney, Benedetti Bros., Bioscope, etc.

OXFORD (rehearsal, 12).—C. B. Cochran's production, "Maggie."

SOUTH LONDON (rehearsal, 12).—Syd Walker, Estelle Rose, Warsaw Bros., Australian Le Brunns, Henri Merton, Rielly, Divina, Busoni, Bioscope.

TOTTENHAM (rehearsal, 12).—John, Harry and Burton Lester Lily Hammerley and company in "Circumstantial Evidence," the Miles-Stavordale Quintette, Oriental Trio, W. B. Raby, Frederic Culpitt, Emilie Hayes, Rene Rice, Bioscope.

WALTHAMSTOW (rehearsal, 1).—T. E. Dunville, Jack Williams and company in "A Sister to Assist 'Er," Terry's Juveniles, Queenie Leighton, W. B. Raby, Alcide Capitaine, Joe and Betty Binns, Black and White, Bioscope.

WATFORD (rehearsal 1).—The Enterprising Productions present "Wit and Wisdom."

LONDON THEATRES OF VARIETIES.

CAMBERWELL PALACE (rehearsal, 4).—"Pimple" and company, May Moore Duprez, S. W. Wyndham, Farr and Farland, Witt and Butt, Wyn and Ivy, Nellie Ryan, Frank Le Dent, Scot Gibson, Mewse and Singer.

CLAPHAM GRAND (rehearsal, 4).—Grey and Scott, Zetta Mor, Sandy Powell, Clo D'Arte, O'Wray and O'Dare, Harry Redford, The Eldons, Sutcliffe Family, Marie Kendall.

COLLINS'S MUSIC HALL (rehearsal, 4).—Chas. Morritt, Tom Edwards, Goodfellow and Gregson, Ragard and Browne, Omega Trio, Harry Taylor, Gertie Hall, Harry Herbert, Maggie Carr.

CROYDON EMPIRE (rehearsal, 4).—Ernie Lotinga, Esta Stella, Irma Lorraine, Jay Whidden, Belle Mora, The Zanettos, Scot Gibson, Ethel Newman, Bert Weston.

HAMMERSMITH PALACE (rehearsal, 4).—Bransby Williams, Fred Russell, Clarke and Ritchie, Real McKays, La Veen and Cross, Gerrard, Sisters De Lilo, Jock Whiteford.

HOLBORN EMPIRE (rehearsal, 11).—Billy Merson, The Poluskis, Nora Delany, May Henderson, Manny and Roberts, Orpheus, Geo. D'Albert, The Alvarets, Sandy Powell, The Videos.

ILFORD HIPPODROME (rehearsal, 4).—Elliott Savonas, Daisy James, Manny and Roberts, Vera Wooton, Colley and Scott, Fisher and Lea, Frank Powell, The Joannys, Sam Barton, Cissie Lupino.

RAYMOND Monarch of Mystery.

ISLINGTON EMPIRE (rehearsal, 4).—May Henderson, Harry Ford, Garadini, Dolly Elsworthy, Will Van Allen, Sam Hilton, Dorothy Lena, Will Collinson and company, Jock Mills.

KILBURN EMPIRE (rehearsal, 4).—G. H. Elliott, Vernon Watson, Tucker, Clarke and Ritchie, Adam Tomlinson, Maurice, Anna Dorothy, Nelson and Nelson, Billy Simpson, Audrey Knight.

LEWISHAM HIPPODROME (rehearsal, 4).—Ernie Lotinga and company, Carlton, Farr and Farland, Jay Whidden, Johnson Clark, Florence Yaymen, Harry Blake, Torino, Tom E. Hood.

PALLADIUM.—Little Tich, Jack Pleasants, Ruth Vincent, Ella Shields, Mary Mayfren and Co., Wheeler and Moran, The Grumblers, Spalding and Vanguard, Harry Hemsley, Blaney and Farrar.

POPLAR HIPPODROME (rehearsal, 4).—Lew Lake presents "King of the Air."

PUTNEY HIPPODROME (rehearsal, 4).—Lew Lake presents Joe Elvin and company in "Sailor Lad."

SHOREDITCH OLYMPIA (rehearsal, 4).—Chas. Austin and Lorna and Toots Pounds in revue, presented by Lew Lake.

WILLESDEN HIPPODROME (rehearsal, 4).—G. H. Elliott, Gertie Gitana, Arthur Ferris, Hartley Wonders, Vivian Foster, Daisy Griff, Syd Moorhouse, Katie Hughes, The Days, Two Junes.

WOOLWICH HIPPODROME (rehearsal, 4).—Tom Clare, Carlton, Daisy Taylor, Carrie Laurie's Juveniles, Wilson Hallett, Rosie Lloyd, Mary Fulton, Fred Cooper, Nelsons, Chas. Cohan.

MACNAGHTEN CIRCUIT.

BLACKBURN.—Brinn, Lillian and Gracie, Wu Chaio Troupe, Manuel Vega, Aimee Roberts, Little Niblo, "Saving his Bacon."

BRADFORD.—Lillie Lassah, Zillah's Gaiety Girls, Tom Gott, Emmelyn Walter, Dave Bryant, Zaleski, Adkin and company.

BURNLEY.—George Hyam, Edgar Curtis, George Taylor, Flora and Bijou, Delino, Mullaney Bros., Barleycorn Players.

CARLISLE.—Pauline Travis, Alpho, Jack Lane, The Gold Flakes, Gaby Revette, Jess and Tony, Aiby Williams, Fayre Four.

HALIFAX.—Mona Vivian, Napoli, Tom Reno, Walton and Lester, Nan Terry and Composer, Bros. Obo, 4 Elmores, Florence Irving.

HUDDERSFIELD.—Les Nossellas, 4 Hesseys, Gicardo, Ferguson and Mack, 4 Colonial Girls, the "Winning Way," J. C. Scatter Nelson Jackson.

SOUTHAMPTON.—Orpheus Comedy Trio, Terry Wilson, E. J. Huxter, "Marriage (K)Not."

WARRINGTON.—Sydney Black, Four Swifts, Ackroyd and Partner, Wal Langtry, Sisters Holman, Marvello, Fasano, Sylvester and company.

(Rehearsals at all Halls at 12.)

RAYMOND Master Magician.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Harry Tate and company, Babusic Bros., De Guchi Troupe, Wania and Partner, Harry Barclay, Maggie Benson, Lowenwirth and Cohan.

BIRMINGHAM GRAND (rehearsal, 1).—George Carney, Daly and Healy, Will Gardner, Meteor Trio, Woodward and Page, Two Anartos, Moss and Maachah.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Eddie Astor, Vesty and Deane, Eddie Walker.

BRADFORD ALHAMBRA (rehearsal 12.15).—"Chu Chin Chow."

CARDIFF EMPIRE (rehearsal, 1).—Fred Karno presents "Hustle," Ben Albert, Stanley Deane, Three Sisters O'Hara, Daisy Wood.

CARDIFF OLYMPIA (rehearsal, 11).—Artists as booked. Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former theatre?

EDINBURGH EMPIRE (rehearsal, 1).—Ella Retford, Sammy Shields, Thompson and Walker, Fenner and Roberts, Van Dammes, Bruce Green, Nellie Wallace.

FINSBURY PARK EMPIRE (rehearsal, 1).—Whit Cunliffe, King and Benson, Nina Gordon, Jack Thomas, Delson Trio, Marvellous Poppescu, Melody Makers.

GATESHEAD EMPIRE (rehearsal, 12).—Albert Whelan, The Golda Quartette, Elkins, Fay and Elkins, Laurie Devine, Colbert, Pic and Comical Alf.

GLASGOW COLISEUM (rehearsal, 1).—Albert de Courville's "Soldier Boy."

GLASGOW EMPIRE (rehearsal, 11).—Marie Lloyd, Laurie Howard, Fyne and Hurley, Ernest Krake and company, Tom D. Newell, Kiddy Kennedy, George French.

HULL PALACE (rehearsal, 1).—Harry Day presents "Stunts."

RAYMOND King Laugh Maker.

LIVERPOOL EMPIRE (rehearsal, 1).—Violet Vanbrugh and company, Nixon Grey, R. A. Roberts, Bonaudo and Francis, Horace Wheatley, Manchester Mites, Hamamuras.

LIVERPOOL OLYMPIA (rehearsal, 1).—Albert de Courville's "Box o' Tricks."

LONDON HIPPODROME (rehearsal, 11).—"Joy-Bells."

LEEDS EMPIRE (rehearsal, 1).—Fred Barnes, Bert La Mont presents his Cowboy Minstrels, Rosie Reys, Barts Trio, Kitchen Comedy Four, Clark's Cyclists, Dale and O'Malley.

NEWCASTLE EMPIRE (rehearsal, 1).—Max Darewski, Ernie Mayne, Jack and Evelyn, Three Morreays, O'Gorman Brothers, Mayne and Sheridan, Frank and Vesta.

NEW CROSS EMPIRE (rehearsal, 1).—Talbot O'Farrell, Cooper and Lait, Mabel Mann, Happy Tom Parker, Romano Brothers, Frank Whitman.

NEWPORT EMPIRE (rehearsal, 1).—"Making Movies," John West, Mayne Steppers, Miller and Canning, Horace Jones and Mollie Claire, Frank and Victor Aukland.

NOTTINGHAM EMPIRE (rehearsal, 1).—David Devant, Walter O'Brien, Ted Charter, Hector and Lolletta, Edie Veno.

SHEFFIELD EMPIRE (rehearsal, 1).—J. W. Rickaby, George Mozart, Daisy Dormer, ex-Private Fagan, Elsie Roby, Den and Mark.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Tails Up."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Ernest Hastings, Christy and Wills, Donovan Family, Douglas and Walton, Dan Eden, Stan Kavanagh and company. (Note.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Kate Carney, Kirkby and Hudson, Barrett and Knowles, Macdonald Watson in "The Prize-Winner," Bert Harrow, John Robb, Caron Troupe.

SUNDERLAND EMPIRE (rehearsal, 1).—Grossmith and Laurillard's production, "Oh! Joy." (Artists are requested to bring band parts for full orchestra, including horns and bassoon.)

SWANSEA EMPIRE (rehearsal, 2).—Harry Day presents "Funbeams."

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Gresham Singers, J. H. Wakefield, the Mongadors, George Wilbey, Mooney and Holbein, Alice Craven, Bert Hughes and company.

RAYMOND Merriest of Magicians.

STOLL TOUR.

ARDWICK EMPIRE (rehearsal, 12.30).—Herbert Winter, Charles Norton, Cecil Lyle, Huxter Brothers, Connie Browning, Victoria Victor, Bioscope.

BEDMINSTER HIPPODROME.—Pictures and varieties.

BRISTOL HIPPODROME (rehearsal, 12.30).—Grogie, Halma, Terry Twins, The Merrills, Jack Shires, Page's Dolls, Bioscope.

CHATHAM EMPIRE THEATRE (rehearsal, 2.30).—Gertie Lanner, Ernesto, Bioscope, and company as booked.

CHISWICK EMPIRE (rehearsal, 12).—Ernest Roma, Mozzetto, Peter Bernard, Mary Leighton, Bioscope.

HACKNEY EMPIRE (rehearsal, 12).—Knut Brook, Takio, Ethel Toms, Lily Lena, The Mandos, Hal Wright, Robinson and Macken, Bioscope.

LEICESTER PALACE (rehearsal, 12).—Mark Coney, Mazuz and Mazette, Dan Rolyat, The Artis, De Alma, Bromley Carter, Bioscope.

LONDON ALHAMBRA.—Oscar Asche's revue, "Eastward Ho!"

LONDON COLISEUM (rehearsal, 10).—Arthur Prince, Clarice Mayne and "That," Grock, Marie Nordstrom, Billy O'Connor, Taylor and Summers, The Flying Banvards, George Calver, Du Calion, Bioscope.

MANCHESTER HIPPODROME (rehearsal, 10).—Suther, Ray Wallace, Mr. Hymack, Nathano Brothers, Ernest Hargreaves, Bioscope.

SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—Frank Fay, Fred Stafford, Cornalla and Eddie, Ina Hill, Kubelick, Bioscope.

STOLL PICTURE THEATRE (London Opera House).—Pictures and varieties.

WOOD GREEN EMPIRE (rehearsal, 12).—Two Cures, Niblo and Doris, Rolf Slater, Selkirk's Clans of Bonnie Scotland, Carrodus, Margaret Norton, Bioscope.

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Grossmith and Laurillard's "Chu Chin Chow."

BRIGHTON HIPPODROME (rehearsal, 12).—Miss Phyllis Neilson-Terry, Jay Laurier, Margo, The Quaints, Tex McLeod, Will Lacey, Betancourt.

GLASGOW ALHAMBRA (rehearsal, 12).—Wylie-Tate's "The Whirl of To-day."

LEEDS HIPPODROME (rehearsal, 12).—Harry Weldon, Menetti and Sidelli, Leslie Elliott, Paul Stephens, Carlton, Great Wieland, Alexia and Morlay, Lily Eyton.

LIVERPOOL HIPPODROME (rehearsal, 12).—Geo. Dance's "Bing Boys on Broadway."

MANCHESTER PALACE (rehearsal, 11).—Wylie-Tate's "The Follies of 1919."

MARGATE HIPPODROME (rehearsal, 2.30).—Poole's "H.M.S. Vindictive," Daunton Shaw Troupe, Hayman and Lowe, Thornley Dodge, Mann and Berger, Ed. E. Brown, Billy Rogers.

NEWCASTLE HIPPODROME (rehearsal, 12).—Zona Vevey and Max Erard, Hilda Glyder, Finlay Dunn, Nora Moore, Woolmer Young, Maggie Clifton and Partner, Dental Riskits.

PARIS ALHAMBRA (period commencing Nov. 7).—The Kratons, Two Tombovs, Frank Van Hoven, La Magda, Oswald Williams, Sisters Weston, Dippy Diers, Frères Holder, Les Robertys, Fortugé, Marcantoni.

RAYMOND is in Town.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Harry Burns presents "The Daily Mirror Beauties," Marie Novello Trio, Yvonne Granville, Dippy Diers, J. P. Ling, Benson Gray, George Murphy.

PRESTON EMPIRE (rehearsal, 11).—"Bobo," Maggie McLean, Fred Curran, Three Jees, Geo. Jackley, and company as booked.

SHEFFIELD HIPPODROME (rehearsal, 12).—Will Evans, Daisy Jerome, Robert Reilly, Oswald Bemand, Renee De Bauga, Bert Madison, Ernie Whitmee, Vi and Viola.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Red Moon."

SOUTHEND HIPPODROME (rehearsal, 1.30).—Lew Lake's "Me and My Girl," including Scott and Whaley.

WOLVERHAMPTON EMPIRE (rehearsal, 1).—Albert de Courville's "Tip-Top."

LEON VINT CIRCUIT.

BARRY DOCK PALACE.—Southwood and Pink Lady, Ted Doyle.

LLANELLY PALACE.—"Five Nights" company.

NEATH PALACE.—Gay Mountaineers, Jack Eden.

ALBANY WARD CIRCUIT.

Rehearsals at each place at 1 o'clock, except Weymouth, at 12.

BARNSTAPLE THEATRE ROYAL.—Maggie Morton's company in "The Price of a Good Time" and "What Every Girl Should Know," Nov. 6, 7, and 8.

CHEPSTOW PALACE.—Carlton Fredrick's company, "The Sunbeams," Nov. 3, 4, and 5, De Hempsey.

CHIPPENHAM PALACE.—Arthur Gibbon's company in "The Rotters," Nov. 6, 7, and 8.

GUERNSEY ST. JULIAN'S THEATRE.—Harry Roxbury and company in "Mary Had a Little Lamb."

SALISBURY NEW THEATRE.—Arthur Hardy's company in "By Pigeon Post."

SALISBURY PALACE.—Toole Bros. and Dumai, 3 Dorise Girls, Johnny Fuller, Elizabeth Carter.

TROWBRIDGE PALACE.—Arthur Gibbon's company in "The Rotters," Nov. 3, 4, and 5.

WEYMOUTH BELLE VUE CINEMA.—Pictures.

WEYMOUTH JUBILEE HALL.—Billie Val and Partner, Loupe and Ladies, Clifford and Grey, Sisters Macarte, Leah Victoria.

YEOVIL PALACE.—Billie and Burke, Tom Wheatley.

MISCELLANEOUS.

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—Dawson and Dawson, Barry and Desmond, Ionto Trio, Troman and Wright, "S'alaska," Dennis and Ford, Irene Valento, Dorothy Mayne Weaver, Bessie Neilson, Tom Thomas, Dolly Vernon, Mollie Deane, Will Elliott, Con and Doyle, Bingham Ashforde, May Ford.

ALDERSHOT HIPPODROME.—G. W. Blackie presents "Sky High," Les Classiones, Charlie Sherwin.

ASTON HIPPODROME (rehearsal, 12).—Beaumont Collins and company, Ernie Ream, Morgan and Burke, Jerry and company, Lily Morris.

AYR PAVILION (rehearsal, 1).—Leo Leon's "Hullo! Bubbles" revue company.

BATH PALACE THEATRE.—"The Six Bros. Luck revue, "What Next?"

CHELTENHAM HIPPODROME. "All Clear" revue.

COVENTRY HIPPODROME (rehearsal 1).—Mlle. Liane D'Eve, Iizuka and Partner, Webb and Page, Marie Lawton, Dave Poole.

DUNDEE KING'S THEATRE.—Noni and Horace, Betty Washington, Dolly Victoria, Brothers Alders, Francisco, Maud Hughes, Upson Downs.

FELIXSTOWE PLAYHOUSE (rehearsal 2).—The Buckleys, Dot and Dash.

GLASGOW PAVILION (rehearsal, 11).—Revue, "Homeward Bound," Two Lil'eys Yorke and Sylvia, and company as booked.

GOOLE COLISEUM (rehearsal, 1).—Murphy and Mack, Henry Whiteley Four, James Holt, Bain and Hill, J. J. Wild and company, Musical Burglars, Bert Groves, Frances Kinders.

GUILDFORD ROYAL (rehearsal, 2).—"Scandal."

INVERNESS MUSIC HALL.—MacTavish and Hill, Lawler Sextette, Athlone, Dolly Varden, Lilian Gordon, Fred Zola, Frank Sylvo.

LONDON CANNING TOWN IMPERIAL THEATRE (rehearsal, 11.30).—Tom E. Fingloss, The Whittakers, Eight Harmony Girls, Woodhouse and Wells, Glen Cometta, Viviana and company "In the Toy Shop," Packy Knight.

LONDON CANTERBURY.—Ralph and Martin, "The Silent Mystery," Bob Somerville, "Elmo the Mighty," Deer and Darling, Pathé Gazette and other new pictures.

LONDON GRANVILLE, WALHAM GREEN.—Barney Lando and company in sketch "The Dealer," Foreman and Fannan, Alf Leonard, Anita Hayes, Andy Carr, Ian McCarthy, Dora Delise, Renee and Godfrey, Pathé.

LONDON VICTORIA PALACE.—Coram, Wee Georgie Wood and company, Symphonia, Sam Mayo, G. S. Melvin, Foster Kershaw, Holson and Bert, Willie Rolls, Cosgrove and Burns.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Stephanie Anderson, Woodward's Seals, Johnny Dundee, Ida Long, Norman Osborne, James Stewart, Shirley and Ransome.

PENGE EMPIRE (rehearsal, 12).—Percy Hutchison and Alfred Butt's "Luck of the Navy."

READING PALACE THEATRE.—H. J. Potterton presents "Over the Top," Pathé Gazette.

RICHMOND HIPPODROME (rehearsal, 12).—"Us."

SALFORD REGENT.—Barton and Ashley, Mlle. Gravetta and company, Raisden, Harry Orchid's "Toyland," Jack Clifford, Mlle. Blanche, Yates and Curtis, Regent Bioscope.

SHOREDITCH EMPIRE.—Miss Ann Joyce, Lottie Lennox, Phil Ascot Four, Laddie Fernley, Ramus, Eight Dainty Maids Three Basses.

STIRLING ALHAMBRA (rehearsal, 1).—Leslie Lynn and company in "A Lane o' Memory," Bob and Dotty, Laddie De Pree, Sinclair's Mannikins, Hinsle, Hamilton and McNab, Sisters Sprightly.

BIRTHS, MARRIAGES, DEATHS.

DEATHS.

BRINN.—On Oct. 23, Charlotte, the beloved wife of Milo Brinn, of heart failure. The interment took place at East Finchley on Monday, 27th inst. Will all professional friends kindly take this as the only intimation.

IN MEMORIAM.

GRAHAME.—In loving memory of my dear brother, J. G. Grahame, who died Oct. 31, 1907.

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Sorry to disappoint your friends until next next week. STEWART.

DEAR JACK,—Wasn't I right? A beauty that didn't need a Daily Paper to judge her.

DEAR ALFREDO,—Can you tell me what Break was made with the Swift Ball?

DEAR GENE,—Nearly missed my turn last night through dallying with the Tooth Cream!

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NEXT WEEK, SOUTHAMPTON.

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A New Musical Play. By Guy Bolton and P. G. Wodehouse. Additional lyrics by Clifford Grey. Music by Ivan Caryll.

The Cast includes

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The Play produced under the direction of GEORGE GROSSMITH, by FELIX EDWARDES.

SHAFTESBURY THEATRE,

"BABY BUNTING,"

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Written by Fred Thompson and Worton David. Founded on the Play of "JANE," by Harry Nicholls and Wm. Lestocq. Music by Nat D. Ayer. Lyrics by Clifford Grey. The Cast includes—

DOROTHY BRUNTON. RONALD SQUIRE.
GLADYS FFOLLIOTT. DAVY BURNABY.
DAISY ELLISTON. FRANK ATTREE.
JOYCE BARBOUR. ROBERT NAINBY.
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ACTOR SOLDIERS should send their Names, Addresses, and lines of business to the A.A., and THE ASSOCIATION will place them before the MANAGERS and ask for preferential Treatment.

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COUNTY OF LONDON.

LICENSING OF EMPLOYMENT AGENCIES.

The London County Council Hereby Gives Notice that the ANNUAL MEETING for the LICENSING of EMPLOYMENT AGENCIES will be held at the County Hall, Spring-gardens, S.W. 1, on FRIDAY, 5th December, 1919, when the Council will hear any objections to the grant or renewal of licences.

Objections, and the grounds therefor, must be sent in writing to the Clerk of the Council before Monday, 24th November, 1919.

JAMES BIRD, Clerk of the London County Council. County Hall, S.W. 1, 28th October, 1919.

I, KARL VAN BIENE, trading as K. Van Biene's Orchestras and Concert Agency, intend to apply to the London County Council for a licence to carry on an EMPLOYMENT AGENCY for Musical, Theatrical and Variety Artists at 43, Woodstock-road, Bedford Park, W. 4. All objections and the grounds must be submitted in writing to the Clerk of the Council, County Hall, Spring-gardens, S.W. 1, within 14 days from the date of publication of this advertisement.

I, SIDNEY FREEDMAN (known as Sidney Jay), intend to apply to the London County Council for a licence to carry on an employment agency for variety and cinema artists, at 205, Oxford-street, W. 1, such agency to be known as Sidney Jay.

All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, County Hall, Spring Gardens, S.W. 1, within 14 days from the publication of this advertisement.

I, JACK LYON, intend to apply to the London County Council for a licence to carry on an employment agency for variety and theatrical artists, at 240, Regent-street, Suite 5, such agency to be known as the Empire Variety Agency.

All objections, and grounds therefor, must be submitted in writing to the Clerk of the Council, County Hall, Spring Gardens, S.W. 1, within 14 days from the date of publication of this advertisement.

"NO PLACE LIKE HOME."

Play, in Eight scenes, by Royce Carleton, Produced, for the First Time in London, at the Elephant and Castle Theatre, Monday, Oct. 27.

Fred Summers ..Harry Wright Scaddon
Master Roy Summers..Stella Manwaring
A. F. R. D. Smith .....George Fannan
Lord Surtees ..... Stanley Marsh
Mrs. Richard Summers Katherine Clarke
Esther Pringle .....Mary Manwaring
Mrs. Grainger..... Madge Gormley
Nellie Nudgery ..... Jessie Brown
Atlanta Leoni ..... Joan Seymour
Madge Summers ..... Alice Defoe

Atlanta Leoni (known in certain circles as the "Holy Terror"), a gifted prima donna, develops a passionate liking for Fred Summers, happily married. Finding her allurements are of no avail, she determines by foul methods to win Summers' love, and through the instrumentality of the former's mother, who is in her power, she succeeds in parting husband and wife, the charge against young Mrs. Summers being that Roy (the child) is not Fred's son. A period of five years elapse, Fred having in that time amassed a huge fortune. A well-known member of the upper classes, Lord Surtees, discovers the infatuation which Atlanta has for Fred Summers, and seeks to revenge himself, she having, early in her career, been his mistress. He is, however, struck blind by lightning, and later on stabs Atlanta. Summers returns to the "little ivy-covered cottage," and is recognised by his little son. Mrs. Summers senior, explains the hold Atlanta Leoni had over her, and how she manipulated false evidence against the wife, is forgiven by Fred and Madge, the curtain falling on a realisation of the old adage, there is "No Place Like Home."

Mr. Will H. Glaze, who produces the play has well cast "No Place Like Home." Especially to be praised is Mr. H. Wright Scaddon for his manly bearing as the straight, clean-living Fred Summers. A striking impersonation was given by Miss Joan Seymour of the heartless Italian singer, Atlanta Leoni; Mr. Stanley Marsh did well as the handsome, plausible, but evil-living Lord Surtees; Miss Alice Defoe was admirable as the young wife, Madge, and Miss Katherine Clarke made a good impression as Summers' mother. Miss Stella Manwaring was pleasing and natural as the child, Roy Summers. There was some bright low comedy scenes supplied by Mr. George Fannan as a young swell, A. F. R. D. Smith, and Miss Jessie Brown as his fiancée, Nellie Nudgery, a bright Cockney girl. Miss Madge Gormley did well as Mrs. Grainger, and Miss Mary Manwaring was excellent as Esther Pringle

A COMEDY A.D.C.

MISS HELEN HENLEY'S COMPANY.

An interesting performance of Mr. J. H. Darnley's farce, "Facing the Music," was given at the Cripplegate Institute on Monday evening. The cast was composed of members of the 34th Field Ambulance, 28th Division, who originally produced the play and several others at Salonica in 1917. All the characters were played by men, and the presentation showed something of the work done outside the usual run of concert parties. On the whole the performance was of interest principally as a reunion of men who had witnessed and enjoyed the play during the war. For the most part the female parts would have been much better played by women. Among these, however, there was a convincing piece of acting given by Mr. C. R. Terrett as Mrs. Ponting, the Smiths' housekeeper. He was a little too restless, but he modulated his voice well and spoke the lines with a certain amount of humour. Mr. C. N. Attwater was fairly effective in a quiet way as the wife of the Curate, and Mr. W. H. Reed would have been better as the other wife, Norah, if he could have varied the monotonous pitch of his voice. As Miss Flora Fotheringay of the "Bijou," Mr. F. Palmer was not nearly "chic" enough in manner or costume. The male parts were naturally better handled, with Mr. A. M. Pickwick quite in the spirit of the thing as John Smith, and Mr. C. S. Carr as the sanctimonious Rev. John Smith. Dick Desmond was played in a boisterous fashion by Mr. N. H. Cummings; Mr. H. W. Richards was good as the caricature of the old Colonel, and the smaller part of Sergeant Duffell was played by Mr. F. E. Willcox.

This dramatic effort is the first performance under the auspices of the newly-formed "Miss Helen Henley's Comedy Company," composed of amateurs from the pre-war Edward Terry and Protean dramatic clubs. A production of "Jane" is promised early in December.

THE COMTESSE DE BREMONT'S RECITAL.

There was a pleasant air of informality about the recital given by Anna Comtesse de Brémont and her assistants at Steinway Hall on Friday night. The Comtesse herself is gifted in several directions—as singer, composer, poet, and reciter. Her delivery of the Page's song from "Gli Ugonotti" showed that she had studied in a good school, although nervousness probably prevented her from doing entire justice to her powers. Elsewhere in the evening she sang a group of pretty little songs of her own composition, and recited some sonnets, which proved her a poet of no mean attainments. Other commendable items in the programme were the recitations given by Mr. Rathmell Wilson, the singing of Miss Prescott Morris, and the playing of Mr. Ernest Vallin, a pianist of energy, who put remarkable vigour into Grieg's "Erotik," and whose butterflies, in the same composer's "Papillon," were of Brobdingnagian proportions.

The first production of the Phœnix, the new society formed for the presentation of Elizabethan and Restoration plays, will be Webster's famous tragedy, "The Duchess of Malfi," which it is intended to give on Nov. 23 and 24, Sunday evening and Monday afternoon. The play will be presented in a setting by Mr. Norman Wilkinson, of Four Oaks, which has been specially designed to allow that rapid presentation which plays of the Elizabethan era demand, and the production will be in the hands of Mr. Allan Wade. The cast will include Mr. William J. Rea, Mr. Nicholas Hannen, Mr. Ion Swinley, and Mr. Robert Farquharson.

COLLIER ACTORS.

A REMARKABLE MOVEMENT IN WALES.

There concluded last Saturday at Swansea one of the most remarkable enterprises yet associated with the stage—an entire week of Welsh drama organised on competitive lines.

Some years ago, in the pages of a Welsh monthly published at Llanelly, the swaddling babe of the modern Welsh village drama was nursed, cherished and fed by a village schoolmaster of Gwynfe, Carmarthenshire, under whose tuition the miners and tinplaters of Swansea Valley produced plays mostly founded on temperance themes. The dramatisation of "Rhys Lewis" by Daniel Owen in the midst of denominational opposition followed in 1910. Little by little the movement grew, until the West Collegians, under the generous patronage of Lord Howard de Walden (whose family name is Ellis), came on the scene, and were doing excellent work when the war intervened and disturbed the sequence.

Now, however, a determined effort is being made to firmly implant the drama seed in a community which, thanks to puritanical displeasure, has never up to now taken kindly to anything savouring of the stage. The week just past, therefore, marks a distinct triumph over intolerance, and a real victory for the forces of Welsh national progress.

A committee raised in Swansea, and having for its secretary Mr. W. Clements, and chairman Mr. D. Protheroe Thomas, offered a modest first prize of £15, and an equally unassuming one of £5, for the best performance, each company being allowed to choose its own piece, and the experiment has turned out a complete success, both as regards propaganda and financially.

Seven companies entered, and without exception the players in each were all of the working-class.

A very remarkable fact was that one small industrial township—Pontardulais—sent no fewer than three companies, the colliery village of Gwaun-cae-Gurwen raising one, and Llanelly, Plasmarl, and Morriston one apiece. The following was the order of the competition:—

Monday.—Rev. R. G. Berry's "Asgre Lan" ("A Clear Conscience"), by the Trinity Players of Pontardulais, the play dealing with a congregation victimised through a minister duped by a "bucket-shop."

Tuesday.—Three playlets, "Noson Farrug" ("Night of Frost") "y Pwllgor" ("The Committee"), and the problem play "Blae ma fa" ("Where is He?"). The players were from Capel Als, Llanelly. The first-named piece was by Rev. R. G. Berry, and the two latter by Mr. D. T. Davies, "Where is He?" propounding the eternal query of the destination of a tortured soul.

Wednesday.—"Aeros Maesyfelin," played by the Gwaun-cae-Gurwen party, and noteworthy for its being played in full Caro'an costume. It was written by Mr. Rhys Davies, schoolmaster, Cwmgorse. A feature was the acting of Mr. Jno. Roberts as the famous Vicar Prichard who flourished in the 17th century, and who lit his candle in the post-Dissolution darkness.

Thursday.—"y Brioddas Ddirgel" ("The Secret Marriage"), played by Tabernacle, Morriston, in the afternoon; and "Ephraim Harris" (D. T. Davies) by the David Matthews company, Pontardulais. The latter was the best drama of the week for stage construction as apart from the acting.

Friday.—"Ar y Groesffordd" (Rev. R. G Berry). Played by the Plasmarl company.

Saturday.—"Maes-y-Meillion" (D. T. Davies), by the Siloh company, Pontardulais.

The prominent feature of nearly all the plays was the almost complete lack of knowledge of stage construction by the authors, and the fact that the acting in many cases was remarkable is remarkable.

That the success of this week of pure, unadulterated Welsh drama will have far-reaching results in the Principality cannot be doubted, and already the establishment of a Welsh national theatre in Swansea is being mooted.

A National Movement.

Lord Howard de Walden, who visited Swansea in connection with the Welsh drama week, told an "Era" representative that he was astounded with the rapidity with which the thread had been taken up of the movement after the war. He thought that there would have been a slackening off, which would have meant a long and tedious process of recuperation; but not so. It was of infinite credit and promise. All he hoped was that the mistake that Ireland had made—of allowing the professional money-making element to enter too largely—would not be repeated.

Lord Howard was the principal guest at a luncheon given by Mr. David Matthews, M.P., at the Hotel Metropole, and at which the Mayor of Swansea and Sir Griffith Thomas were present. In a breezy speech his Lordship dealt with the possible development of the Welsh drama, and referred to the proposal that it should be a national movement. Various difficulties, however, would have to be confronted before this could come about, though he would certainly like to see it done. It was a very great art—an art men had given their lives for. England, he continued, had talked of her developments, but there was no modern theatre in Great Britain, and England was far more behind than Wales. His Lordship then went on to make suggestions for the development of the drama, and said a permanent house was wanted in Wales, where a company of players could always play together, and the longer they played the better they would become. He advised Welsh dramatists, before placing their work before the public, to pay more attention to the classics.

PLAYGOERS' CLUB.

"WITH CYRIL MAUDE ON TOUR."

The members of the Playgoers' Club were entertained on Sunday evening by Mr. Alfred Turner, who gave an interesting and amusing account of his American and Australian tours with Mr. Cyril Maude.

Mr. Turner in his introductory remarks said it had been announced in some newspapers that he was to give a lecture, and this he rather feared had prevented a good many from coming to listen to him. As a matter of fact, he detested the word lecture, as it reminded him of his schoolboy days. He had paid business visits to America on three distinct occasions, the first being with "Quinneys'," when it was played by an American company, and the second when he accompanied the late Sir Herbert Tree to America as manager, in 1916, opening at Boston, and afterwards visiting Montreal, Toronto, St. Louis, Kansas City, Chicago, Philadelphia, Washington, Baltimore, and New York, where "Colonel Newcome" was produced, but was not a great success. Sir Herbert was at this time in a bad state of health, and expressed an intense desire to get back to London.

Mr. Turner then described in racy style some of his experiences in connection with Mr. Cyril Maude's company. On the voyage out to Australia their steamer was chased by a German gunboat, but they managed to elude the enemy. An interesting experience was a visit to Samoa, where they were entertained in a kraal by natives, who gave them milk from cocoanuts.

After a short stay at Sydney, with its wonderful harbour, the company opened at Melbourne in June, 1917, a reception by the Mayor being a notable event. They did enormous business with "Grumpy," money being turned away at every performance. The second night they were invited to the local Savage Club, and the next morning to "hear the numbers called" at the Exchange, Mr. Maude and himself having to mount the pulpit and acknowledge the speeches of welcome which were made.

"In Australia," said Mr. Turner, "everybody goes to the theatre, and there they put the play before the pictures." The company were at Sydney when the great strike, which lasted several weeks, was on, when, there being no means of conveyance, people were compelled to walk to the theatre. For three weeks the Cyril Maude Company did very good business with "Grumpy," and then, a falling off being apparent, they produced "Caste" for another three weeks, followed by "General John Regan." During the whole time they never made a loss on a single performance. Mr. Turner gave a laughable description of the curious reception given to Mr. Maude by the Mayor of Brisbane, who was a Yorkshireman. Speaking with the accent of his native county, he bluntly announced that he never went to a theatre himself, but he advised all his friends to go and see Mr. Maude, who, he had heard, was an excellent actor. As for himself, he preferred bed to the theatre.

Mr. Turner introduced into his address descriptions of the towns visited, and also a number of capital tales excellently told, and causing much merriment. Some were negro stories; one of these had reference to an old black woman who had for many years been employed at one of the restaurants as a washer-up. She was present at a service at which the negro preacher described Heaven as a place where there was plenty of eating and drinking, whereupon the old woman looked up and said, "And who does the wash'n' up?"

At the conclusion Mr. Turner was accorded a hearty vote of thanks for his entertaining address.

Owing to the indisposition of Mr. Lionel Westlake, the part of Hughie Cavanah (the title-rôle) in Messrs. Macdonald and Young's "The Boy" company, was undertaken at short notice by Mr. Ernest Metcalfe, jun., at the Grand Theatre, Wolverhampton, last week with great success.

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THE ERA

ESTABLISHED 1837.

WEDNESDAY, OCTOBER 29, 1919.

THE OBLIGATORY CONTRACT.

SATURDAY next, November 1, sees the inauguration of the Music Hall Award given by MR. A. J. ASHTON, K.C. Of the 1907, 1913, and 1919 Awards the last-mentioned is by far the most concise in language and intent. For the first time the Variety Artists' Federation is mentioned as the party of the one part and the rest of the proprietors and managers of the British Isles as parties of the other.

The outstanding gains and the new features which come into force in all contracts issued on and after Saturday may be thus epitomised:—

The Award at a Glance.

Performers receiving £10 and under can only be barred twelve weeks prior and two weeks after an engagement at any hall in London or the provinces. The distance bar is not changed, and remains one mile in the West End, two miles in the Metropolitan Police District, and six miles in the provinces. The bar for "turn working," which is confined to London, is reduced to 32 weeks, and the provincial bar to 40 weeks. The West End bar is also reduced to 16 weeks irrespective of the number of weeks, consecutive or not, except in cases where £800 is paid for 20 weeks or less within a period of 12 months, when the bar is 40 weeks.

The "barring-in" into the West End by a suburban hall is done away with, and a suburban theatre can only bar a West End theatre within one mile of it when the time bar of the suburban hall is automatically reduced to that of the West End, viz., 16 weeks. Finally, the old West End exclusive bar, when for one week in the West End a management had entire freedom of contract, and also a restrictive bar of the whole of the Metropolitan Police area from the time of signature, has been washed out. In its place has been drafted an "exclusive contract" conditional that it is for £40 a week or over, for not less than 20 weeks within a period of 12 months, or for a total sum of not less than £800 for 20 weeks or less during a like period of 12 months, when the bar is reduced to a radius of ten miles from any specified theatre, a vast improvement as to time and distance in addition to the financial minimum. All contracts must be confirmed within ten days.

In the matter of transfer, the artist, in addition to out-of-pocket expenses, is to receive a bonus of 5 per cent. on his salary when the transfer involves an additional journey of 30 miles or more; he will also receive payment for unworked matinées should he be transferred from a matinée house to one where they are not the custom. With regard to matinée appearances, the Arbitrator decided that the artist shall be entitled to play at, or be paid for, all performances (evening or matinée) in respect of which his name appears on the bills or advertisements.

Twenty-six weeks' notice must now be given as to change of occupation or possession, but should such notice not be given and the hall be taken over by a new proprietor, the latter can claim the right to ask the artist to perform as if there had been no change of management.

Apart from the great advance in favourable conditions for the performer, the decision that all the clauses and rules contained in his Award should be obligatory and unalterable, he also decided that there should be no omissions or additions, except to provide for names, dates, salaries, places, etc., and certain special stipulations due to exceptional requirements and localities. If the artists have not yet arrived at the millennium, of one thing they can be certain, the English contract under the 1919 Award is the best in the world.

HOW TO GET OFF THE STAGE.

THE IMPORTANCE OF AN EFFECTIVE EXIT.

By LEON ERROL.
(In an Interview.)

"Always leave 'em laughing when you say good-bye."

Such is the basis of Leon Errol's opinions as to what constitutes a successful stage exit, viewed, at any rate, from a comedy standpoint. A comedian, in a revue like "Joy Bells," in which Mr. Errol continues to contribute a goodly share of the enjoyment, encounters greater difficulties in establishing proper exits, for, as we all know, revue work is more or less impromptu presentation, and not like a straight comedy rôle, which is usually given its whole idea by the author. For this reason revue work makes greater claims upon the creative power of the comedians playing in it.

A comedian of the original type, such as Mr. Errol is, rarely finds himself leaving the stage at consecutive performances on any appointed cue. This makes it necessary for the characters which follow

[Photo., White Studio, Boston.

MR. LEON ERROL.

his appearances to be ready to go on in the wings long before they would be present if a strict adherence were made to a book. Mr. Errol is apt to insert new material in the revue in the form of an impromptu manuscript in order to keep up with the topics of the day. "Anything goes in a revue," he says, "provided it is good enough for a laugh."

The Psychological Moment.

It is this policy that always keeps Mr. Errol alert in selecting the right moment for an exit—say, for instance, in the photograph gallery scene in "Joy Bells." When the Hippodrome comedian is two-thirds finished with the time given for a scene, he starts picking the psychological moment for a successful exit.

"A successful stage exit depends upon the situation or scene you are playing," he says. "There are a limitless number of facts to take into consideration while discussing such a subject.

"Many times an exit is completely spoiled or lost as far as the audience laughing over it is concerned because of the insincere manner in which it is played, for the one making the exit would look for results only to observe something else taking place on the stage. In this respect the eye is always quicker than the ear.

"Of all the arts of stagecraft, the art of making a proper exit is the hardest to acquire. This is especially true for revue comedians, for they are always angling for a comedy line for an exit, and sometimes these lines are harder to pick than it appears to the audience while the chatter is taking place. Clever authors will always have their comedians in musical comedy or any other presentation making their exits on a solid comedy line. This happens because a good exit has much to do with keeping the whole entertainment up to a proper speed, and more often unsuccessful exits have more to do with toning down the success of a show than any other fault. But to my mind they are not considered from every angle with as much seriousness for the total success of a presentation as they should be. Even in regard to a chorus, I consider an exit most essential for its proper execution. One slip of a step by some wee chorus girl is apt to spoil an otherwise successful finish. But as I have stated, it is the insincerity of playing that spoils more exits than any tendency towards any other fault, whether it be a small scene or a whole ensemble; but usually the insincerity is more noted during a small scene between two or three people, or even greater, between two people.

The Science of Showmanship.

"Temperament has much to do with the success of a successful exit. An exit must also depend upon whether it is played for tears or laughter. If the exit is made for a dramatic climax, you cannot fall off the stage like a comedian in a humorous scene. Had there been a character killed, you could not laugh your way off the stage. As I have said, the proper exit depends upon the situation ahead.

"If a man is a juggler he draws all the applause he can. Such a manipulator of stagecraft has all the tricks of a proper exit down to a science. This is the showmanship of the trade; but a juggler doesn't vary in his cleverness to properly 'work up' a successful exit any more than do comedians; for, after all, the whole substance of making a good exit, regardless of the opportunities at hand, depends upon the showmanship. However, even under these conditions an exit is spoiled, for showmanship sometimes is apt to have too difficult a situation to overcome, and then everything is lost, and the exit a complete failure. But in the long run showmanship usually has the comedian 'leaving 'em laughing when he says good-bye' provided the situation ahead gives him half a chance."

"LILAC DOMINO" AT THE PALACE.

Judging by the enthusiastic applause with which a packed house greeted this delightful operetta at the Palace Theatre on Thursday, the long run that it has already achieved at the Empire has very far from exhausted its popularity. Personally, although we have witnessed several performances of it, partly or wholly, during the last year or two, we have never enjoyed the show quite so much as at the Palace last week. The smaller theatre seems to emphasise the beauty of the score, and gives one a better opportunity of appreciating the talent of the company. All those clever people who appeared throughout the run at the Empire are, fortunately, to be seen and heard again at the Palace—notably, Miss Clara Butterworth as Georgine, Mr. Jamieson Dodds as the Honourable André d'Aubigny, and Mr. Frank Lalor as Prosper Woodhouse. Mr. Lalor, in particular, seems much better suited by a smaller house—as, indeed, comedians generally are—and his quiet, graceful, and easy performance is much increased in value. Miss Butterworth and Mr. Dodds are singing and acting as well as ever, and their long experience of their parts has done nothing to lessen the freshness of their impersonations. Mr. Edwin Wilson as Norman J. Calmain is still chief aider and abettor to Mr. Lalor in the humorous part of the operetta, and scores greatly, whilst Mr. Dallas Anderson lends a picturesque touch by his excellent study of the Spanish musician, Caraband. Miss Josephine Earle again makes Leonie Forde (Georgine's friend) a very beautiful girl with a fine voice, and Miss Andrée Corday is as well placed as ever as the Baroness de Villiers. Mr. Gus Sharland as Cornelius Cleveden (the multi-millionaire of the show), and Mr. Vincent Sullivan as Ellis-ton Deyn (his nephew), also add much to the general brightness of this most attractive entertainment. The piece has been entirely and beautifully redressed, and new dances have been introduced by Mr. Harry French and Miss Rosalie Wade.

THE JUNIOR SAVAGE.

A NEW BOHEMIAN CLUB.

Days of old were agreeably recalled at a dinner given on Sunday to celebrate the inauguration of the Junior Savage Club, a new institution designed to revive the glories of Bohemia in the metropolis. The club is established in a picturesque corner just off Piccadilly—No. 5 and 6, Market-street, Jermyn-street, to be precise—a neighbourhood that teems with theatrical associations.

The premises, which were built in 1670 and were in times past used for a barn, have been converted into a cosy clubhouse, up to date so far as modern comforts are concerned, but ancient in appearance, lanterns hanging from massive beams giving the rooms a quaintness in keeping with the period it is desired to revive.

Mr. George Graves presided at the festive board on Sunday, and the vice-chair was occupied by Mr. Hugh Buckler. There were also present Mr. Arthur Roberts, Mr. Lewis Sidney, Mr. Walter Catlett, Mr. Frederick Ross, Mr. Bertram Wallis, Mr. Alec Fraser, Mr. Aubrey Fitzgerald, Mr. Ambrose Thorne, Mr. Frank Lambert, Mr. Jefferson Gore, Mr. Tailleur Andrews, Mrs. J. Adair Fitzgerald, Mr. Chas. Sparrow, Mr. Grahame Herington, Mr. Earle Herman, Mr. Arthur Shirley, Mr. Frank Weathersby, and Frank Rothsay, manager.

A recherche dinner was provided by the chef, Mr. Harry Wyatt, formerly of Romano's and the Criterion, who has just been demobbed after serving since 1914.

The loyal toast was drunk with enthusiasm, and then Mr. Herman paid tribute to the artistic instinct of Mr. Buckler, which had evolved out of an old barn a palace fit for an artistic savage.

Mr. Buckler, in reply, said the idea was to start a social Bohemian club for people in the profession who would not be likely to be sold half a dozen shares during lunch. (Laughter.) His chief difficulty was to find a man as mad as himself to put up the money, but he had succeeded. He described the original state of the premises, and gave a realistic imitation of the astonishment of the carpenter when he was told what alterations were required. The club was a real Bohemian club that night, and they had only to keep it so, and it would be successful. He proposed the health of the chairman.

Mr. Graves, in response, said they had been wanting a club of that description for many years. He understood that Mr. Gore had responded to the blandishments of Mr. Buckler, and he trusted he would remain in that mood. In a club of that description there would inevitably be a deficit, but to a thorough optimist like Mr. Gore such details were a mere nothing, though there might be a terrible awakening. (Laughter.) They must pay their money down and support that club so that their friend might not be shocked when he met his bank manager. They must make their little club Bohemia *in excelsis*.

Mr. Frank Rothsay said that modest men on their merits were dumb, but to initiate a Bohemian club had been an idea of his for decades. He had very nearly brought it to a head when war broke out, and that settled him. But he was convinced there was an opening for such a club and he was delighted to see his wishes realised.

Mr. Arthur Roberts was called upon, and made a characteristically humorous speech, in which he said he was in his 70th year, but was going in by the early door. He recalled the memorable days of the old-time clubs, and hoped that their success would be repeated in the present.

Mr. Walter Catlett, also called upon, expressed his appreciation of the wonderful reception given him in London by public and Press. He had always been interested in England and English literature, and when Mr. Grossmith saw him in New York and offered him an engagement in London he took the chance. He wished the Junior Savage Club all success, and would consider it a great honour to be enrolled as one of its members.

Contributions to the concert which followed were made by Mr. Tailleur Andrews, who sang three ballads; by Mr. Frederick Ross, who sang a parody on "Violets," called "Contracts," and gave an imitation of a vocalist suffering from indigestion singing "True till Death"; by Mr. Lewis Sydney, who imitated a man with an impediment in his speech reciting "Kissing Cup's Race"; by Mr. Walter Catlett, who told various stories of an intimate character; and others.

FIRST NIGHT OF THE WEEK.

"MAGGIE."

A Musical Play, by Fred Thompson and H. F. Maltby, lyrics by Adrian Ross, music by Marcel Lattes, produced at the Oxford Theatre on Wednesday, Oct. 22.

Robin ..... Arthur Treacher
George ..... Harry Hancock
Reception Clerk ..... Eric T. Lester
Jackson ..... Hamilton Edwards
Lord Victor Kelham ..... Robert Child
Bob Brassey ..... Bobby Blythe
Jack Petherick ..... Philip Simmons
Marcel ..... Arthur Chesney
Gaston Lecerf ..... Peter Gawthorne
Jim ..... George Graves
Marjorie ..... Hilda Dick
Daisy ..... Iris Rowe
Eileen ..... Helene Nera
Bartlett ..... Dorothy Gibbs
Gertie ..... Phyllis Joyce
Gilberte ..... Suzette O'Neill
Pearl Cooksey ..... Maidie Hope
Mrs. Uppington-Blore ..... Florence Vie
Lady Victor Kelham / Nellie Hay ..... Winifred Barnes

To those who are ever deploring the lack of musical plays that combine humour, good music, and a plot worthy of the name, we unhesitatingly recommend Mr. Cochran's latest production. All three ingredients find a place in "Maggie," but first and foremost comes the humour. That can be summed up in a phrase—George Graves at his best. The music of M. Marcel Lattes is tuneful, skilfully orchestrated, and appropriate without being too ambitious—a pleasing relief from the syncopated noise and jingling melodies that so often have to do duty for the score of a modern play. It can hardly be said that the authors have hit on a strikingly novel idea for their plot. Mistaken identities have formed the basis of many a musical comedy in the past. Nevertheless, it is coherent and sufficiently good to hold the interest until the end, and to form quite an entertaining story.

Nellie Hay, of Marcels, fashionable London costumiers, wins the first prize in a newspaper competition. As she philosophically remarks, £300 won't go very far in a lifetime, but it will do a lot in a week. And so she decides to spend her small fortune in "one crowded hour of life"—or, rather, to take a week's holiday at Beauville, the French watering-place. Here she is mistaken for Maggie Maynell, a cinema star. Even Gaston Lucerf, an airman, and the real Maggie's lover, is taken in. He finds the substitute, however, just as adorable as the real—or more so. All goes well until Maggie herself arrives at the same hotel, accompanied by her husband, Lord Victor Kelham. No one needs to be told what complications inevitably arise, and no one who has ever seen a musical comedy needs to be told that it "all comes right in the end."

As we have said, it is humour that is the outstanding feature of the play. The broad, unsophisticated fun of Mr. Graves, with that turf-cum-smoking-room jargon of his we know so well. It is questionable whether some of the lines that "go" so tremendously would seem so funny spoken by anyone else. Many are the sly digs, too, he gets in at other members of the company. "*Haven't* you come on since rehearsals?" he remarked to one who was speaking quite passable French. Miss Winifred Barnes, who doubles the parts of the real and the supposed Maggie, has made immeasurable strides in both branches of her profession. Her voice is more developed and sweeter than ever, and in the love scenes, which provide more scope for real acting than is usually found in musical comedy, she showed an histrionic power that was as agreeable as it was convincing. Mr. Peter Gawthorne's singing is always a delight, and he did not disappoint us. For some time he has been, and he still is, one of the best, if not the best, of light baritones on the musical comedy stage. Miss Suzette O'Neill as a French coquette, Miss Maidie Hope as one of the *nouveau riche*, and that clever character actor, Mr. Arthur Chesney, as a colour-scheme maniac, were all excellent. A notable introduction is the whirlwind dancing of Miss Ivy Shilling and Mr. Ernest Marini. The gorgeously attired and vivacious chorus leave nothing to be desired.

AS YOU LIKE IT.

An autumn fire song: "I Want to Huddle."

* * *

Yes, when it's really cold, even the most sensitive actor does not mind the hissing of the fire.

* * *

A critic describes the continued success of "Chu Chin Chow" as glowing. And all produced by an Asche!

* * *

I hear that Messrs. Grossmith and Laurillard, waiting impatiently for His Majesty's, are crying "*Shoo!* Chin Chow!"

* * *

So "The Cinderella Man" has altered its time to 8.15. But the Fairy Godmother still sticks to midnight.

* * *

At Chiswick: "Odds On," every even.

* * *

Did you notice the *Star's* recent reference to "Monsieur Deaucaire"? Well, who minds? We deaucaire!

* * *

Are we building no new theatres because we are short of sites? And is our short sight due to straining our eyes for new theatres?

* * *

Queer, whenever there's shortage, we start longing!

* * *

Why do not managers adopt the "clubbing together" solution of house-hunters, who each take a floor? Robert Loraine, Constance Collier, A. W. Pinero, and Godfrey Tearle, for instance, might share a theatre and each have it for one act!

* * *

Tragedian: I'm sorry for him. He's got no poise.
Comedian: Well, p'r'aps he's got some girls.

* * *

Everything's risen lately. Even the "Tiger Rose."

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "Who's Hooper?" 8. Wed., Sat., 2.

ALHAMBRA (Leicester-sq., W.C.). — "Eastward Ho," 8. Thurs., Sat., 2.15.

AMBASSADORS (Cambridge Circus, W.C.).—"Back Again," 8.30. Tues., Fri., Sat., 2.45.

APOLLO (Shaftesbury-avenue, W.).—"Tilly of Bloomsbury," 8. Tues., Thurs., Sat., 2.30.

COMEDY (Panton-st.).—"Three Wise Fools," 8.30. Tues., Thurs., Sat., 2.45. Gerr. 3724.

COURT (Sloane-sq., S.W.).—"Merchant of Venice," 8. Wed., Sat., 2.

CRITERION (Coventry-st.). — The Follies, 8.30. Tu., Thur., Sat., 2.30.

DALY'S (Leicester-sq.).—"The Maid of the Mountains," 8. Tues., Sat., 2. Gerr. 202.

DRURY LANE (Drury-lane, W.C.).—"The Great Day," 8. Wed., Sat., 2.15.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"The Girl for the Boy," 8.15. Thurs., Sat., 2.30.

EMPIRE (Leicester-sq.).—Serge Diaghileff's season of Russian Ballet, 8.30. Sat., 2.30. Gerr. 3527.

GAIETY (Strand, W.C.). — "The Kiss Call," 8. Wed., Sat., 2.15.

GARRICK (Charing Cross-road, W. 6.).—"His Little Widows," 8.15. Wed., Sat., 2.30.

GLOBE (Shaftesbury-av.).—"The Voice from the Minaret," 8.15. Wed., Sat., 2.15. Gerrard 7822.

HAYMARKET (Haymarket, S.W. 11).—"Daddies," 8.30. Wed., Thurs., Sat., 2.30. Reg. 6030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Thurs., Sat., 2.15. Gerr. 1777.

KENNINGTON (Kennington Park-road).—"Hullo! America," 8. Thurs., 2.30.

KINGSWAY (Gt. Queen-st., W.C. 2).—"A Temporary Gentleman," 8.15. Mon., Wed., Sat., 2.30.

LONDON PAVILION (Piccadilly-circus, W.).—"Afgar," 8.20. Tues., Sat., 2.30.

LYCEUM (Wellington-street, W.C.).—"The Wild Widow," 7.30. Wed., Thurs., Sat., 2.30.

LYRIC (Shaftesbury-avenue, W.).—"The Bird of Paradise," 8. Wed., Sat., 2.15.

LYRIC (Hammersmith).—"Abraham Lincoln," 8. Wed., Thurs., Sat., 2.30. 'Phone, 142, Hammersmith.

NEW (St. Martin's-lane, W.C.).—"Jack o' Jingles," 8.15. Wed., Thurs., Sat., 2.30.

OXFORD (Oxford-st., W.).—"Maggie," 8.15. Thurs., Sat., 2.30.

PALACE (Shaftesbury-av., W.C.).—"The Lilac Domino," 8.20. Wed., Thurs., Sat., 2.15.

PLAYHOUSE (Charing Cross, W.C.).—"Home and Beauty," 8.30. Thurs., Sat., 2.30.

PRINCE OF WALES (Coventry-st., W.).—"Bran Pie," 8. Wed., Fri., Sat., 2.15.

PRINCE'S (Shaftesbury-avenue). — "Iolanthe," 8.15. Wed., Sat., 2.30.

QUEEN'S (Shaftesbury-avenue).—"The Cinderella Man," 8.15. Thurs., Sat., 2.30. Gerr. 9437.

SAVOY (Strand, W.C.).—"Tiger Rose," 8.15. Mon., Wed., Sat., 2.15.

SCALA (Charlotte-street, W.).—"The Net," 8.30. Wed., Sat., 2.30

ST. JAMES'S (King-street, S.W.).—"Reparation," 8.30. Wed., Sat., 2.30.

ST. MARTIN'S (West-street, W.C. 2).—"The Very Idea," 8.45. Tues., Fri., Sat., 2.30.

SHAFTESBURY (Shaftesbury-avenue, W.C.).—"Baby Bunting," 8. Wed., Sat., 2.15.

STRAND (Strand, W.C. 2).—"Laughing Eyes," 8. Tues., Thur., Sat., 2.30.

VAUDEVILLE (Strand, W.C. 2).—"Buzz Buzz," 8.15. Tues., Thurs., Sat., 2.30. Gerr. 3815.

WINTER GARDEN THEATRE (Drury-lane, W.C.).—"Kissing Time," 8. Sat., 2.15.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Choice," 8.15. Wed., Sat., 2.30.

VARIETY THEATRES.

COLISEUM (Charing Cross). — Tamara Swriskaya, Clarice Mayne, Phyllis Neilson-Terry, Marie Nordstrom, Bromley Carter, Ada Reeve, Lockhart's Elephants, &c., 2.30 and 7.45. Gerr. 7541.

HIPPODROME (Leicester-sq.). — "Joy Bells," 2.30 and 8.30. Gerr. 650.

PALLADIUM (Argyll-street, W.). — Ella Shields, G. H. Elliott, Bestie and Babs, Daisy Dormer, Little Tich, Bert and Betty Wheeler, Esta Stella, Anna Dorothy, Phil Ascot Four, Victor and George, Ina Hill, 3.20, 6, 8.40. Gerr. 7004.

VICTORIA PALACE (Victoria Station, S.W.).—Florence Smithson, Talbot O'Farrell, Jack Pleasants, J. W. Rickaby, 6.15 and 8.50.

THEY SAY——

That the cables have been very busy lately between London and New York.

* * *

That the result may be the return of Elsie Janis to the theatre with which her London successes have been identified.

* * *

That at the meeting of the Theatrical Industrial Council, the delegates of the Actors' Association sat with the managers, and not with the trade union representatives.

* * *

That, if Godfrey Tearle could have obtained a theatre in London, he would not have procured one in New York.

* * *

That the Lord Chancellor's patter song in "Iolanthe" takes 3¼ minutes, and is the longest ever written.

* * *

That 2,021 people wrote for seats for the Gilbert and Sullivan season before the box-office opened.

* * *

That Marion Terry never advises girls to go on the stage.

* * *

That Frank Whitman's bald patch is due to sleeping in a bed too short for him.

* * *

That Douglas Fairbanks does not trouble about the housing question, as he has a delightful "house car."

* * *

That "Chu Chin Chow" cannot be withdrawn, by the terms of the contract, until the weekly takings fall below a certain figure.

* * *

That, even during the railway strike, this figure was exceeded by over £1,000.

* * *

That Theda Bara possesses a tiger skin which was sent to her by some English officers in India.

* * *

That Henry Lytton's favourite part is Jack Point in "The Yeomen of the Guard."

* * *

That Sir Auckland and Sir Eric Geddes joined in the chorus of "K-K-K-Katy" the other night at the Vaudeville.

THE VARIETY WORLD.

Wilkie Bard in America—The Independent Halls—"Shylock" in Variety—A Juvenile Aviator.

Wilkie Bard's Success in America.

Wilkie Bard's many friends and legion of admirers will be delighted to hear that he made a great success on his second appearance at the New York Palace, receiving four curtain calls. Messrs. Peel have received a cable from the inimitable comedian as follows: "On reappearance made the hit of my life. Keeping on indefinitely at the Palace." F. and H. Reeves and Lamport have also received a cable from Eddie Darling, the manager of the Keith offices, as follows: "Wilkie Bard has made the most unique success of any artist who has visited America. He remains on at the Palace."

Independent Still.

Mr. J. McCarthy, the genial manager of the Granville, Walham Green, tells us that the paragraph appearing in a well-known daily concerning a combine of independent music halls under the aegis of the Independent Variety Theatres Association, Ltd., is founded entirely on a misapprehension. The I.V.T.A. is a protection Association which has been in existence some six years. The Granville, in common with the other halls cited, still remains under independent management. Mr. McCarthy is secretary of the abovementioned Association.

A Variety Shylock.

Another Shylock is cropping up, this time in the "halls," namely, John Lawson, who has arranged a condensed version of the play. John is presenting a very sweet, gracious Portia, namely, Miss Lucille Sidney. John tells us that in the meantime he is "holding up" "Hamlet."

Chiswick Empire Matinée.

In connection with the forthcoming grand Father Christmas matinée in aid of the Chiswick War Memorial, a musical matinée will be held at the Chiswick Empire to-day. The programme will include dances by Mlle. Anna Bromono and Mlle. Pusikova.

A Busy Librettist.

That lively librettist, Worton David, having recently finished quite a lot of libretti and lyrics, is now, if you please, busily engaged on three more "books," one with Fred Thompson (for a certain manager not yet to be named) and two for Ernest Rolls.

"Pretty Peggy."

Lew Lake's "Pretty Peggy" is still drawing record houses to the Gulliver halls. Miss Lorna and Miss Toots Pounds captivate all with their clever acting and dancing. Charles Austin keeps the audience continually on the laugh during his occupancy of the stage. Mr. Wilfred Seagram being excellent as the millionaire. It is interesting to note that this is the first engagement Mr. Seagram has had since demobilisation. He was gassed and severely wounded in France, and at the present time is a special reserve officer in the R.F.A. "Pretty Peggy" is at Ilford Hippodrome this week.

"Daily Cinema News."

Enterprising variety managers will find a powerful attraction in the "Daily Cinema News,"—topical events to be shown on the screen on the date of their happening. Thus, the great sculling race for the Championship of the World, shown from start to finish, was screened at first houses on Monday evening, the race having taken place at three o'clock that afternoon. To-day the Cambridgeshire will be shown at first houses. Managers who would like any even of interest in their locality filmed should communicate with Mr. Bertram V. May, 87, Wardour-street, W.1.

Conn Kenna in Australia.

The Kenna Bros. have been idle for another six weeks in Australia, this time owing to the shipping strike. Conn tells us that out of forty weeks he has only played twenty, the previous trouble being the influenza epidemic, which closed the theatres for many weeks. Conn desires to express his regret to the English managers for his inability to carry out his engagements for the present, but all being well he hopes to be back early in January next. Writing at the end of August last, Conn and his partner were just leaving for New Zealand.

Santa Claus Matinée at Leicester.

A matinée performance on behalf of the Leicester "Mail" Santa Claus Fund was given, by kind permission of Sir Oswald Stoll, at the Leicester Palace on Thursday. The object of the fund, which is a yearly affair, is to provide toys and an entertainment at Christmas for the Leicester war orphans.

Wee Georgie Wood, who was suffering from a sore throat, came specially from Birmingham, and met with a hearty reception; as also did Miss Kiddy Kennedy, the child comedienne, who came over from Nottingham. Mr. Frederick G. Lloyd's company from the Opera House (by permission of Mr. Milton Bode), appeared in the school scene from "Us," and other artists who appeared were Frank Elliston and company in "Dear Old Bean," Graham and Cullen, Molly Wells and Frank Mayban, Jock Mills, Bob Robinson and Nan Macken, Rolf Slater, and Jean and Josie. There were no expenses whatever, every penny going to the fund. During the evening Mr. A. G. Sprigg, the editor of the "Mail," expressed the thanks of the committee to everyone concerned.

Cost of Living in France.

Mr. Rich Hayes, the juggler, who has recently concluded a long tour in France and Belgium, writes us that the reports in the papers of the high cost of living in France and Belgium are misleading. "If you wish to spend your money easily, you most certainly can, he says, but those who go over to save their salary, and live in the same way as they would in England, will find things not so expensive as they have been led to expect. There are cafés where you will find the business man taking his lunch at mid-day, and where a jolly good meal is served at 5 or 6 francs, and the food is the best obtainable. As regards clothes, boots, &c., on the main boulevard you will find prices sky high, but if you take a look round the stores you will be agreeably surprised. I had the pleasure of buying a few pairs of boots and shoes, such as you could not find in England at the price.

"In Belgium you will find goods are cheaper still, and butter and sugar are as plentiful as German acrobats were before the war. Clothes, too are inexpensive. In Liège I ordered two suits of the finest Scotch tweed at (£6) 220 francs per suit, made by a first-class tailor. No matter what you want to buy, if you are careless you can easily spend your salary and more, but there is no need. Should any artist anticipate a visit to Paris, Rouen, Strasbourg, Nantes, Boulogne, Trouville, Brussels, Liège, Ghent, &c., I shall be glad to give any information in regard to hotels and cafés."

Syd. Walker.

We recently mentioned that Syd. Walker had not fixed up for panto., with the result that he was approached by Mr. Geo. Minshull, and will be associated with Howard and Wyndham for the next four seasons. By the way, Syd. is doing particularly well with his number "Where Do Flies Go in the Winter Time," and it is to be hoped that others will not copy his method of working this number.

Laveen and Cross Back from Paris.

At the Holborn Empire this week Laveen and Cross, otherwise "Julius and Brutus," are making their reappearance in town after a most successful season and very enjoyable time at the Alhambra, Paris. Whilst there they had some tempting offers to tour other parts of France, and also Belgium, and although they were unable to accept any immediate engagements for these places, they hope to return to France some time next year. In the meantime they are booked for the L.T.V. Circuit and the Moss Circuit.

Winter and Bunny.

For the past two months Herbert Winter and Bunny in their burlesque studies in contrast have been one of the outstanding features on the Macnaghten Circuit. They return to town at Shepherd's Bush on Nov. 10 next, and with few exceptions they are fully booked for the next two years.

Billy O'Connor.

At the Coliseum next week the "New Era" card expert, Billy O'Connor, will make his reappearance in town. Billy, who has been secured by all the leading circuits for some time to come, is represented by Mr. B. Sherek.

Henry Corner's New Song.

At the Metropolitan this week "Symphonia," under the direction of Henry Corner, is one of the decided attractions. On Monday Mr. Corner introduced a duet, specially written by Haydn Wood, entitled "I Love Your Eyes of Grey," in which he is accompanied by Miss Helena Beaufoi. Another successful feature is the introduction of the Missouri waltz as a song.

GEORGE CLARKE, JUN.

The three year-old son of George Clarke "on the wing." He is believed to be the youngest child to fly over the Thames Estuary.

Fred Culpitt.

We are sorry to hear from Fred Culpitt, the comedy illusionist, that his assistant is ind sp sed, the first time in seven years. Al being well, Mr. Culpitt will produce his new show at Tottenham next week.

Edna Maude in "Fifinella."

Capt. Basil Dean has engaged that wonderful juvenile dancer, Little Edna Maude, for one of the principal parts in his production of "Fifinella," due at the Scala at Christmas.

Christine Roy.

At the Palladium recently Christine Roy was deputising for Amy Evans, in addition to playing Wood Green. This week Miss Roy is appearing at the Holborn, where she is singing three excellent numbers, including "What Use the Night-time?" At Christmas Miss Roy is playing her second season with Fred Warden at Belfast, where she will appear as Sinbad.

Eddie Gray.

The novelty juggler, Eddie Gray, is appearing at the Holborn this week, with other L.T.V. dates to follow, including Kilburn on Nov. 17. Eddie's present bookings are in the hands of Ernest de Vere, and include the Victoria Palace and other important halls in town.

Bob Anderson.

As he cannot secure a shipping for his horse, Bob Anderson will, we hear, be unable to leave for South Africa just yet. He is appearing at the Queen's, Poplar, this week.

Rene Ralph Open for Panto.

We hear that Rene Ralph has had to decline an offer for pantomime in Australia owing to being unable to make the necessary arrangements for getting away, and consequently is vacant at the moment for a forthcoming pantomime. She is appearing at Walham Green this week.

The Terriers.

At the meeting on Sunday last William Welsh officiated as W.T., Wilkie Warren as V.T., Ken Barton as G.C., Ted Karno as W.I., Joe Adkin as W.D., Eric Edgley as Y.B., Charles Grantley as Organist, and Arthur Were, secretary.

A hearty welcome was extended to Albert Voyce, Will Page, Charles Kasrac, Charles Grantley, Edgar Driver, and Joe Adkin. Terrier Albert Voyce, the new chairman of the Variety Artistes' Federation, had a great reception, musical honours being accorded him.

The election of officers for November resulted as follows:—Wilkie Warren, W.T.; Cyril Yettmah, V.T.; Charlie Grantley, Organist.

William Welsh was presented with a P.W.T. jewel for services rendered.

Letters have been received from Terriers Reginald Prince (India) and Syd Crossley (Cologne).

The secretary would be glad to hear from candidates awaiting initiation as to the date they can attend for same.

The president, Terrier Bruce Green, will take the chair on the occasion of the Grand Rally, to be held on Sunday, Nov. 16, at 6 p.m. sharp. This being the birthday of the Order, all Terriers in town are invited to be present to participate in the special celebration of the event.

The Purcella Boys.

Frank and Ray Purcella are returning to England by the Royal George, which sails from New York on Nov. 1. They played last week with their new Black Face show, and cabled that they scored a big hit.

Mullaney Bros.

At the Granville, Walham Green, this week this clever pair are doing excellently. They are a smart dancing duo, and their patter is very bright and amusing. The Mullaney boys were in pantomime last year at the Empire, Dublin, but have not yet fixed up definitely for this year.

Hal Wright in Town.

Following his very successful season in the Victory revue at the Winter Gardens, Blackpool, Hal Wright is in town for a few weeks, and is this week appearing at Chiswick, where his burlesque entertainment is meeting with much approval. Next week he appears at Hackney, and opens on the L.T.V. Tour in February.

Miss Mary Mayfren.

Miss Mary Mayfren, that clever actress, who has become firmly established in variety with her brilliant sketches, will make her reappearance at the Palladium on Monday next in "Tornado."

G. H. Elliott at the Palladium.

The chocolate-coloured coon, G. H. Elliott, is playing his third week at the Palladium, and in response to many requests he is reviving his old successes. Naturally, he has chosen one that brought him fame, namely "Idaho," which was greatly appreciated by the audience here on Monday afternoon.

Eddy Foy at the Lyceum.

In the Lyceum panto. this year we shall see Eddy Foy playing the part of the Cat in "Dick Whittington." In the meantime, Eddy will go on a Scottish tour in a new version of his own act, opening at Kilmarnock on Monday.

Mr. James Hunter.

Mr. James Hunter has been paying a quick return visit to the Palace, Lincoln, where he has been scoring with song and story in humorous vein. He also made a hit with the monologue, "The Waster," which nightly earned him an ovation.

Wal Langtry Fixes Panto.

We understand that the popular comedian, Wal Langtry, has been specially engaged by Harry Burns to appear in his pantos. for the next four years. He will open this year at the Hippo., Southend, in "The Forty Thieves," in which he will play the part of Hassarac. Wal tells us that he has appointed as his sole business manager, Harry Burns, who is now fixing dates from 1925, up till which time he has few vacancies. He has some dates extending into 1931.

The Lesters.

The Lesters are at the South London Palace this week, where they are producing, for the first time in London, their latest song success, "Never Marry," which they hope will equal their "It Costs You Ten Francs" as a laughter-producer.

Scott Sanders.

The kiltie comedian, Scott Sanders, will be making his first appearance in town on Monday next at the Hippodrome, Rotherhithe, when he will introduce songs from his own pen.

Matthew Boulton.

Matthew Boulton goes North early next month to play a series of dates in Scotland with "His Rest Day." Later on he contemplates a return to the theatres, having had a long spell of variety both before and since his service in the Army.

Mark Lorne's Benefit.

Mr. Mark Lorne, who has for some years so successfully managed the Palace Theatre, Luton, was accorded his first benefit there on Wednesday last. There were crowded houses at both the afternoon and evening performances, and during the evening Mr. Lorne, in a happy little speech, thanked the patrons for the splendid way in which they had supported him. That month, he said, he celebrated his 25th year of management, and, although he had been north, south, east, and west, he had never found such critical or appreciative audiences as at Luton.

A Happy Family.

Mr. Lyons, one of the proprietors of the Palace, said that the success of that house was largely due to the energy, foresight, and management of Mr. Lorne. They were told seven years ago that it would not be open six months, but it was now one of the most successful houses in the kingdom. The whole staff was a happy family, looking on Mr. Lorne as a father. Mr. Lorne was afterwards presented with an illuminated address and a suitably inscribed note case containing bank notes, the staff and orchestra giving him a handsome dinner service.

A Liner Mystery.

An Exchange telegram states that Marie Empress, a London actress, is missing from the Cunard liner "Orduna," which arrived in New York on Monday. She was last seen on Saturday, and has, it is reported, left no notes or clues.

A. Edwards' Agency.

A. Edwards, of 18, Featherstone-buildings, High Holborn, announces that the partnership with Mr. Manville Morton has been dissolved, and the agency will be known as A. Edwards' Variety and Theatrical Agency.

MY MUSIC HALL TOUR.

"HULLO, CULPITT!"—THE ART OF BEING ABSURD—WILL THE BIG MAN AND THE LITILE MAN EVER CHANGE PLACES?

I wonder whether Frederic Culpitt is beginning to watch out for me? We seem to have been dodging and chasing each other lately all over England, and once, as he glanced in my direction at the Euston Empire, I thought I detected a where-have-I-seen-you-before look. It is a tribute to his powers of entertaining to say that I have not yet grown tired of him, and that it never depresses me to see his name on the programme. Indeed, I shall be quite sorry when our little game of hide-and-seek ends.

At the Euston.

Three other turns at the Euston were also familiar to me—Estelle Rose, whom I saw not long ago at the Coliseum; the Miles-Stavordale Quintette; and Johnson and Bert. "Crankité," the sketch in which Johnson and Bert appear, is an amusing thing, and does not fall between the two stools, as some sketches do, of reality and absurdity. It is wholly absurd. Every incident is absurd. The conversation is absurd. Johnson and Bert themselves are absurdest of all. The result is an absurd amount of absurd laughter, and everybody is absurdly contented.

There are two roads to humour. One is by finding out one's funny side and expressing it. The other is by finding out one's serious side and sitting on it. If Johnson and Bert have a serious side, they keep it locked, bolted and barred.

There is no humour, on the other hand, in the performance of the Miles-Stavordale Quintette, not even when their gleaming instruments tinkle popular airs at you. They hope you will take them seriously, and their hopes are fully justified by results. Particularly effective is their imitation of human voices, which has a haunting effect, and carries one very pleasantly away from the world of smoke and chimney-pots to the world of slowly moving rivers, negro plantations, and chanting things. I was floating down a stream myself, listening to the unseen, elusive singers, when the sudden flash of one of the magical instruments into my eye brought me back to reality.

They received a good deal of applause. So did Phil Bransby, for his comic coster song, "It Jest Shows His Broughtings-Up." Phil makes a good coster. That is why costers like him. Imitate a man well, and he will shake your hand; imitate him badly, and he may punch your nose. Hay and Crawford, the "Round the World Girls," sailed on like a breeze, made conquests, and sailed off again. Their biggest conquest was with a song in which we were told that "the moon never beams without giving me dreams of that wonderful mother of mine." If people really appreciate their mothers at home as much as they appear to appreciate them in the auditorium of a music hall, there is hope in the old world yet. Tatten Hall and Bex and Bex made the audience laugh with their jokes, and completed the programme.

At the Islington Empire.

The biggest hits at the Islington Empire were Ernie Lotinga and company in "Three Knocks," Jay Laurier, Poluski and Mott, and the Paget Trio. The latter comprised two pretty flappers and a highly polished young man, who danced and played amid an atmosphere of vivid refinement. They reminded one rather of a house-boat party, and I suggest, as an alternative setting, Japanese lanterns and parasols.

Poluski and Mott, whose juxtaposition resembles that of Farr and Farland in that one is about to recite and the other keeps interrupting him, gave an amusing performance. Another couple who scored well with their jokes were Sandy Powell and Lillie Le Main. There were a couple of acrobatic turns, Mazuz and Mazette, and Victor and George. When Victor and George come on the stage, you know at once who is going to be the strong man and who the "human weight." One is big, and wears a quiet, amused smile; the other is small, and emits anxious cackles. I do not invite the small man to attempt to reverse the process and lift the big man about, because I think the small man might not survive his heroic effort; but a refreshing turn will be provided should we ever see a pair of acrobats with the small, weedy-looking fellow doing all the strong-man acts, and his burly partner being lifted about like a feather-weight.

The comediennes were Daisy Griff and Rosie Lloyd. Rosie Lloyd sang two songs with much vim. Daisy Griff sang four songs. Her particular "stunt" is to appear in several layers of dresses, so to speak, shedding one after each song almost before you know it. The dresses varied considerably in character, and I feel sure that my merely male mind failed to grasp all the technical ingenuities involved. It was a very clever conjuring trick.

I am quite sure that I could not wear an evening suit under white flannels, a bathing costume under the evening suit, and then a tweed suit under that. But men are very feeble at that sort of thing, are they not?

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LONDON COLISEUM.

Miss Ada Reeve met with quite an enthusiastic reception on making her appearance at the London Coliseum on Monday afternoon. Her contributions, which were all greeted with much applause, included a kissing song, a burlesque number, "When Richard the Third was King,' and a most effective song-scena in which a mother sings, as she sews, to her infant in his cradle. Miss Phyllis Neilson-Terry delighted the audience with selections from her repertoire, singing Arthur Tate's "Somewhere a Voice is Calling" and other songs; and also giving a dramatic original poem entitled "What Has England Done?" a tribute by our overseas cousins. Other good turns included Clarice Mayne and "That," in a new song, "Love's Lullaby." Mr. Bromley Carter, who was very amusing in "Reconstructions." Mlle. Tamara Swirskaya, the Premiere Danseuse Chicago Opera Co., in "The Soul of Chopin"; Tambo and Tambo, De Busse, Marie Nordstrona and Lockhart's performing elephants.

Lily Morris.

That ideal principal boy, Lily Morris, has been secured for that part in "Jack and Jill" at the Coliseum, Glasgow, in which she will be associated with George Formby. One of the big features of this panto. will be a gorgeous Scotch scena for Miss Morris. At Finsbury Park this week Lily is making her last appearance in town prior to her panto. season, singing a new comedy number, "At the Church Door I've Been Waiting."

THE MUSIC HALL LADIES' GUILD.

The committee of the Music Hall Ladies' Guild desire to thank the following.—Miss Maude Mortimer, £1 1s. annual subscription. Miss May Sherrard, who has been elected a new member, per Mrs. Cosgrove, subscription £1 1s. And the following for their collection:—Miss Maggie Bowman, £1; Mrs. Kasrac, £1; Georgie Wood, Esq., £1 donation; Miss Dorothy Ward, £1, matinée donation; and Jim Nolan, Esq., 10s. towards the children's holiday. The committee desire to thank Mrs. Paull for her two splendid boxes of clothing and ladies' shoes; Miss Jump, for her very useful boxes of clothing and men's shoes; and Mrs. Synge-Hutchinson, for her splendid parcel of clothing. The Guild have a violin and a guitar in very good condition, of which they are anxious to dispose. Kindly send offers to 18, Charing Cross-road. On Tuesday, the 14th inst., a party of little girls went off to Bognor for a fortnight's holiday, the previous date having had to be cancelled owing to the railway strike. On the 15th inst. the boys left for Hove, Sussex, for a fortnight. What a pleasure it was to round up all these happy kiddies and march them along to the train, where special carriages had been reserved for them. All who needed them had had warm top-coats, boots, or underclothing given to them by their Fairy Godmother, the Guild, so they were prepared for the coldest winds at the seaside. The committee feel confident that had the friends who have so generously assisted in making these holidays possible seen these happy faces they would indeed have felt amply repaid for their generous help.

'ERA" SPECIAL DRESS DESIGN.—NO. 36.

A REVUE DRESS.

ABOVE we publish the thirty-sixth of a series of suggestions for costumes suitable for Choruses, Revue Artistes, Variety Artistes, Concert Party Artistes, or Fancy Dress Balls, drawn by "The Era" designer, who has recently executed many commissions for designs, ranging from theatre and cinema attendants' uniforms to concert party and revue costumes. A revue producer writes:—"Thanks for the design. I am much satisfied."

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THE LONDON MUSIC HALLS.

TOTTENHAM PALACE.

The programme at the Tottenham Palace this week is an excellent one. Fernley Ramus, the Original Dago, gives songs which are descriptive, and afford plenty of opportunity for the transmission of ideas, of which there are many in "the story" told. This is particularly noticeable in "The Iceman," which is of the humorous class. Another song, depicting sorrow for the loss of a wife who has gone away, is of entirely a different order, and the singer fully conveys the bitterness of his loneliness.

Irene May proves herself a versatile vocalist, and the songs she contributes from her repertoire are each very well received. The artist's clear voice claims immediate attention, apart from the popularity of the songs, amongst which the now well-known "Some Day I'll Make You Love Me" is a typical item. The carefulness exercised by the singer in rendering the numbers is quite a lesson in effectiveness.

Estelle Rose is popular in her new Italian studies, the make-up being excellent. Her first song, "I've Got a Rock," is sung with grand spirit, and the concluding item, a dramatic recitation, "The Story of a Rose," is decidedly effective. Estelle also tells some very taking stories. The dashing, amusing performances of the Sisters Weston, the comedy cycling girls, delight the audience. Mme. Dalmere's Table Circus of performing animals is viewed with keen interest. Smith and Joyce, otherwise described as "The Chocolate Drop and the Inkspot," are very amusing coloured comedians. Jaffa, the conjuring comic, also takes well. Mr. Lawrence Brough, Miss Olga Esme, and Mr. J. W. Wilkinson cleverly present a farce entitled "Two in a Flat."

A decided attraction is the Lawrence Wright Ensemble, a musical ecstacy, including an entirely new repertoire of ballads by Horatio Nicholls, the artists being Miss Kathleen Grahame, violiniste; Miss Elizabeth Hyde and Mr. Darroll Richards, vocalists; Mr. Albert Whitnall, at the piano.

ISLINGTON EMPIRE.

The Zanettos, Japanese comedy jugglers, opened the programme here and met with much appreciation. Tom E. Hood continued the good work with two songs, "With Knobs On" and "The Liftman," introducing many laughable gags and yarns. Norah Blaney and Gwen Farrar sang "Turn Back that Choo-choo," "My Tennessee," and "Swanee River," and played a 'cello and piano duet, introducing good harmony and humorous mannerisms. The concluding Charlie Chaplin imitation caused much merriment.

The Three Mabers gave a very clever dancing act, showing a variety of steps. The Great Maurice, card manipulator who performed his tricks with a maximum of dexterity and an amusing run of broken English, received much applause for an enjoyable act.

The Sadler Elsie Four, a novelty dancing act consisting of two girls, a man and a boy, keep up an individual continuous dancing show, each changing costume whilst the stage is darkened for a second. They conclude with a novelty illumination effect.

Paul Witt and Teddie Butt opened with "What Do You Mean by Loving Somebody Else?" Then Paul gave his wonderful variations on the piano, ragging anything from Rachmaninoff's "Prelude" to the "Missouri Valse." They concluded with their favourite "football rag" and "I'll Say She Does," and brought the house down. Harry Thurston and company then appeared in "Lucky Old Bill." Mr. Thurston's clever portrayal of Old Bill is keenly enjoyed, and his capable company give capital support, the sketch being heartily applauded.

THE GRANVILLE.

There is a capital all-round programme at the popular Walham Green house this week. Miss Ida Long, a chic comedienne, who starts the evening's entertainment, has a couple of tuneful numbers, especially "You're a Great Big, Cuddlesome Kid," and can trip "the light fantastic" with the best of them. Jack and Lily Butt, who follow, are a bright couple with much amusing back-chat. Incidentally, Jack can do a lot of clever tricks with a walking cane, and Lily is no less adroit as a dancer. Roy Mex, a young comedian and dancer, can deliver ragtime numbers with an ease of manner which many of his elders might well emulate, and he is an excellent eccentric dancer. His reception was very enthusiastic. That popular and clever humorist, James Stewart, the tramp at the piano, created roars of merriment throughout his act. A deal of amusement was caused by the quaint gyrations of Moron, the French "comique," who is billed as a comedian, but who combines a number of other qualities in his quarter of an hour's occupancy of the stage. M. Moron is talented alike as a comedian, contortionist, hand balancer, tumbler, and general athlete.

A dainty and artistic quartette are The Velesras, young ladies who include classical dancing, admirable violin playing, and vocalisation among their many accomplishments. They are to be complimented on their excellent scenic and lighting effects. The Granville orchestra, under the direction of Mr. Sarsfield O'Dwyer, are to be complimented on the rendering of the musical accompaniment to the miniature ballet.

The well-known Irish raconteur and singer, Mr. Talbot O'Farrell, comes in for a rapturous reception. Every joke about the doings of Doherty was quickly picked up by the audience, and when his rich tenor voice was heard there was hearty applause. An encore was insisted upon, and Mr. O'Farrell gave a beautiful rendering of "That Old-fashioned Mother of Mine" in front of the "tabs." Miss Rene Ralph is an artist who is equipped with capital material. A well-written number is her first song, "Kidnap Me," delivered with the necessary archness, and the same remark applies to her concluding number, "Take Your Girlie to the Pictures." The programme is concluded by the Mullaney Brothers, an excellent pair of cross-talk comedians and simultaneous dancers. Very entertaining fellows, and the audience appreciated their act immensely.

PINSBURY PARK EMPIRE.

The Dusky Queen of Comedy, Miss May Henderson, is one of the many stars at this popular hall. Bubbling over with fun, she keeps the house in one continual state of merriment with her quaint quips and sly digs at the conductor. She is ably "partnered" in her second song by her dog. "Father Says I've Got to Go and Drown Him," she sings, and the intelligent animal, so as to even things up a bit, tried his level best to drown May—with his barking. So much so that her song ended up more like a duet. That erroneous tradition that Scotchmen lack a sense of humour is disproved yet again by the Real McKays, the Scotch comedians. They are both brim full of it, and of a very infectious brand. Their dancing, too, is as attractive as their humour.

Cooper and Lait are another pair of priceless comedians. Though in a different vein their humour is equally taking. It is pure burlesque, in fact, and their potted pantomime "Red Riding Hood" is a veritable scream. Unstinted praise must be given to the Four Swifts for their display of club-juggling. A versatile quartette, these clever jugglers contrive to get plenty of fun into their act.

One never seems to grow tired of that melodious waltz that Albert Whelan has whistled for so many years. In fact, if he ever changed it we should miss it tremendously. His songs, however, are always up to date, and some of the new verses he introduces into his topical song "After the War," delightfully pointed. Rinaldo, the wandering violinist, fiddles and dances his way into everyone's heart. His ambling gait and affect of utter nonchalance fascinate as much as his brilliant violin-playing. Sam Lowenwirth and Joe Cohan, the Hebrew comedians, with their stock of "malapropisms," and the popular Lily Morris, are the remaining turns.

LEWISHAM HIPPODROME.

A first-class variety entertainment is provided for patrons of the Lewisham Hippodrome this week. Miss Gertie Gitana, with her inimitable rendering of several dainty and melodious numbers, gains that hearty reception that one is accustomed to associate with this talented artist, and Laddie Cliff, in a neat turn comprising genuinely funny songs and some most enjoyable and amusing dancing, earns a big share of deserved appreciation from a delighted house.

Tom Edwards, the famous comedian ventriloquist and his life-like newsboy doll, with the assistance of Miss Alice Melville, who sings a tuneful and gay little number of her own composition, provide an unusually novel ventriloquial sketch. Very witty is the patter, and the doll's quaint asides and behaviour cause roars of laughter.

McIver and Scott, in immaculate Scottish uniforms, from the moment of their stirring entrance with bagpipes and drum to their exit after a wonderful exhibition of step dancing, prove themselves a pair of exceptional merit, and whether singly or together, both are absolute masters of the terpsichorean art. Miss Madge Bilton, comedienne, and Billy Simpson, in a good character study, are worthy additions to the bill, and Fred Lamp with his comedy juggling act holds his end up by his clever tricks and funny foolery.

Sandy Powell is a burlesque comedian with really funny antics, and unusually good gags. With the assistance of Miss Lillie Le Main his humour is accentuated, and the lady is to be commended upon her ability to sing while Sandy is up to his laughable pranks. Nelson and Nelson provide a speciality act of real merit in a tumbling and acrobatic performance on and off stilts; and Harry Ford, the ever illogically logical comedian, who completes the bill, has two numbers that prove his sterling capacity as a ripe and ready humorist. His deliciously comical diatribe on home life is a gem, and in Harry's clever hands is a real winner.

WOOLWICH EMPIRE.

An excellent programme is provided at this theatre of varieties presided over by Mr. Walter Smith, for the Barnard Theatre Royal, Limited. The Royal Bigonia Singers have been engaged, as their September visit had to be cancelled owing to the railway strike. This is claimed to be the greatest combination of singers in vaudeville, each vocalist being specially selected from every part of Wales. They number eight in all, or a septet and a pianist, and appropriately enough they start the concert with "Men of Harlech." They include among their number every species of voice from the mellifluous tenor to the resounding baritone and the basso profondo, and their voices blend in unison most effectively. This is an elaborate and refined entertainment. An enthusiastic encore resulted in a fine rendering of "The Soldiers' Chorus," from "Faust." Priddoe, the nurse, is a capital ventriloquial turn with a military flavour. May Cady, the comedienne and dancer, gives a very acceptable contribution.

An instant success is scored by pretty Nita Van Biene, the girl 'cellist, in a pretty Dutch dress; she plays "La Barcarolle," and ragtime equally well, and is a dexterous dancer, and altogether exceptionally pleasing and popular. Her dainty ditty "The Belles of Normandy" is very prettily interpreted, and the dance which succeeds it is notable for its grace and sprightliness. The stage is well set and this is a delightfully taking musical and song scena.

With his boy's box of tricks, Carl Howard, the comic conjurer, has a droll and effective manner of his own as a purveyor of magic.

Tom Charles, "burlesquedian," causes merriment with his song selections. Gordon and Williams get many a laugh with their quaint quips and contrary humour and their song "Entitled" is highly successful.

Joyce Hart, a bright and comely comedienne, in "I'm Goin' Home," the amusing negro ditty, and "The Conductorette" is much appreciated both for her singing and dancing. Vera Rooney, the crazy Yankee girl, in "Maryland," provides a very taking turn with elegant dancing, and her wild whirling gyrations are also effective.

WILLESDEN HIPPODROME.

There is a first-class programme at the Willesden Hippodrome this week, and Mr. Fred Bevan, the enterprising and courteous manager, is hard put at times to find room for all his patrons. One of the most popular turns on the bill is that contributed by Duncan and Godfrey, whose comedy business keeps the house in roars. Their singing, too, is undeniably good, and their vocal numbers have the merit of being both crisp and up to date. Another very good artist is Jim Nolan, who has caught on successfully. His impersonations are very funny, and his singing is excellent.

The character sketches of Vernon Watson are cleverly done and always keenly enjoyed. The vocalisation of Jay Whidden is of the highest order, his voice having good range and compass, being heard to effect in the songs he presents. The other items on the programme are all of the high standard which one associates wit the Gulliver Circuit.

Manville Morton.

Mr. Manville Morton has, we hear, severed his connection with the agency known as Morton and Edwardes' Agency, 18, Featherstone Buildings, High Holborn, and is now back at his old address, 50, Manchester-street, London, W. Mr. Morton has purchased the entire production of the revue, "Sure Thing," from his partners, and is now touring it under his personal direction. This production, which is in five scenes, and cost over £1,500, has a star cast, including Miss Nan Chester, Stephens and Rennoir, Vera Harvey Louise Stallard, Nora Bradley, Will Hallett, and a chorus of operatic voices.

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SONGS AND SINGERS.

Herman Darewski Co.

Esta Stella, who is at the Palladium this week, has a fine repertoire of Darewski songs, including "I'm Going Back to the Girl I Left Behind," and "The Darktown Strutters' Ball."

Katie Hughes, who is appearing at the Hippodrome, Poplar, this week, has found a very big success in "I'm Sorry I Made You Cry."

James Stewart, wiring from Reading, reports the phenomenal success he has made with Jack Foley's fine burlesque number, "Ten Little Pussy Feet," a song which is in immense demand among pantomime comedians.

Two Melville Gideon numbers which bid fair to be very prominent in this season's pantomimes are "Old-fashioned Sweetheart" and "You Can Come Back to Me." In each case, John P. Harrington has written the lyrics.

Frank Leo and Sam Mayo's wonderfully funny song, "Where do Flies Go in the Wintertime?" is being featured on the "halls" by Ernie Mayne, who is also doing very big with "Thop Your Thuttering, Thammy." The "Flies" number has already been booked for pantomime at Glasgow, Liverpool, Newcastle, Manchester, Birmingham, Nottingham, and many other important towns.

Parker-Charles Co., Ltd.

An excellent rendering of a mediocre item may create a certain amount of applause, but a beautiful song exquisitely rendered cannot fail to reach the inmost hearts of its hearers. The combination of Dorothy Forster's "I Just Want You" and De Groot's famous orchestra at the Piccadilly Restaurant is ideal in this respect. The song is one of the most beautiful of modern times, while De Groot and his famous orchestra are undoubtedly unsurpassed and unsurpassable. In one respect vocalists who feature "I Just Want You" have an advantage which even the great De Groot cannot claim. They have the benefit of Dorian George's fine lyric—he can only express its sentiments through the medium of his instrument. But the master-touch is there—and that makes all the difference. Vocalists can be strongly recommended to obtain this charming song.

Another fine item included in the firm's list is "'Tis Then Your Spirit Speaks to Mine." In this song D. Cameron Forrester's verses contain just the right appeal, and G. F. Lewis has set them to just the right music, to form an excellent item for vocalists. This number is being reserved to send to all applicants for the firm's 1s. pro. parcel.

"The Valley of Shadows (a Message to France)"—a new item by Joseph Batten—is being sung with great success by Leonard Lovesey, the popular tenor, who has a gratifying reception wherever he features it. "The Island Delightful" is another tenor song which is making strong headway.

M.H.A.R.A.

Members of the Music Hall Artistes' Railway Association are requested to note that the agency in Sheffield has been transferred to Mr. W. A. Walton, Bridge Inn, Hereford-street, and that at Longton to Mr Chas. Bradley, Empire Theatre, and also that Mr. Claude Marner, the manager of the Hippodrome, Boscombe, is now agent in that town.

THE LATEST MUSIC.

Songs and Piano Pieces.

W. E. Henley's graceful lyrics, "O Gather Me the Rose" and "Wind of the Western Sea," set to music by F. W. Cooper, are published by Dolart and Co. The first takes Feste's ancient argument, "Youth's a stuff will not endure," and presents it in a new dress. The second expresses a modest lover's longing for the return of his beloved, "Not that a hope may be, only that he may know her near." Both songs are worthy the serious attention of vocalists. The settings are musicianly and sympathetic, and show an earnest desire to rise above the usual mediocre ballad level. From the same firm come three pianoforte pieces: "A Song of Hope," characteristically bright and optimistic, with plenty of "go" in it, by Oliver Cramer; "Forest Echoes," by W. Gaze Cooper, a suite composed of two dance-like numbers, one, dainty and tripping, suggestive of the revels of woodland elves, the other in swaying 6-8 rhythm; and "The Allies' March of Victory," a joyous, spirited march with a good swing.

New Songs and Valses.

Keith, Prowse and Co. send three songs by Theresa del Riego, differing in sentiment, but all gracefully melodious in the composer's well-known style. "Dear Little Home" is a ditty of domesticity for two—blissful and contented domesticity, since the little home's "dearness" is not of the kind that adds to the bank balances of profiteers. The words of this and of "Crocus-Time," a joyous anticipation of the first days of Spring—just the song for a bright soprano—are by Ethel Van Sandau. Arthur L. Salmon supplies the text to "Gladness After Sorrow," a tender exhortation to a certain "Dearest" to pray for a reunion in the not-too-distant future If the prevailing north-easter sets you to grumbling over your grievances, get, and sing, R. H. Lindo and Harry S. Pepper's "The World's All Right, Keep Smiling," and act on its advice. The tune is an antidote to the deepest blues. "Just a Tiny Cottage," words by Lieut. Sidney Marchant music by the ever-popular Jack Thompson, is another song of home, but in this case the love that awaits he wanderer from o'er the foam is of the maternal description. The tune is simple, sweet, and appealing—sure to please.

You remember the lines "For sorrow's crown of sorrow is remembering happier things." Most of us have felt the truth of them at one time or another. In the verses to "Dear Yesterday" (by Leslie L. Cooke) the contrary view is taken, and not renewed grief, but consolation, comes in looking back to the days that are past and gone. Frank Lambert's music has a tender charm about it that well reflects the sentiment of the words. "Give Me One Tender Thought" by Alfred Latham and Vernon Sharp, is another longing-in-absence song, grateful to sing because of its broad, flowing phrases. It wants singing with a kind of expansive enthusiasm, and could be made very effective by the right artist.

One of the most distinguished songs in the parcel is Horace Clulow's setting of Christina Rosetti's poem "Memory." It wants good singing. The music has strength and dignity, and an underlying pathos that deepens the feeling of the words.

"Just a Clover Field," by Arthur Anderson and Harold Samuel, tells of an exile's dream of a hallowed spot in the far-away mother-land. It is rather out of the ordinary—a song that should be talked over with an audience in a simple, confiding way, rather than sung at them. A singer with the intimate style could do much with it. By Joan Gilchrist and Katie Moss is "Gianbattista." "Gianbattista" is an itinerant musician whose song in graceful, 6-8 time melody, carries you back—if you are lucky enough ever to have been there—to the azure seas and orange trees of Italia la bella. By the same writer and composer is "The Cypress Tree," which also, probably, owes its inspiration to Italy, since the cypress is here spoken of as the trysting tree of fond lovers while in almost every other country it brings thoughts of death and mourning. The melody is warm in feeling and well sustained, and mounts to an effective climax.

There are four valses to choose from, but a choice is difficult, for all are equally attractive though different in style. "Dawn," by Pedro de Zaleta, is soft and dreamy; "Lullaby," by Jean Lensen, tender and gracious. Theresa del Riego's "El Amor" is of the brilliant type; and "Montmartre," by Thomas J. Hewitt, is a swinging measure that invites to dance.

A "Heart Song."

Marked out for popular success in the halls and ballad-concert rooms is D. Cameron Forrester and Henry E. Pether's "God Keep You, Dearest Heart." Through the words run a vein of pathos that rings true, and the tuneful music has just the right simplicity and unforced feeling.

A Glee Society's Annual.

The Newcastle Glee and Madrigal Society's annual concert was given in Westgate Hall on Wednesday night in the presence of a large and representative company. The opening glees were "Gently Sighs the Evening Breeze" and "Music All Powerful." Both numbers were finely rendered. Tonal power was broad and massive, and attack smart and precise. The remainder of the programme was equally well rendered, the soloists being distinctly good. Interesting and enjoyable specialities were introduced, and in this direction Mr. E. J. Bell, flautist, gave a finished performance of Popp's "A Bord de la Mer." The vocal soloists were Miss Annie Oliff and Mr. Frank Aiken, who met with much success.

Cinema Music.

During the last few years there has been an extraordinary development from the original conception of the use of music in connection with the cinema, and those who are responsible for musical suggestions assure us that the supply of suitable music falls far short of the demand. The motion picture as we to-day accept it is a difficult problem for musical interpretation, for which the ordinary musical publications are inadequate. There is in our opinion room and plenty of it. for an enterprising firm to specialise in music for the cinema.

Scotch Number for Panto.

We hear that Albert Whelan has written a number, "Everything is Bonnie Up in Scotland." It will be published by Darewski, to whom artists in need of a good Scotch number for pantomime should get in touch for the few permissions that will be granted. The same house are also giving panto. permissions for Albert Whelan's popular number, "Now That the War is Over."

THE SHOWMAN WORLD.

An Echo from Nottingham.

The Nottingham General Hospital received the substantial sum of £79 odd from the showmen attending the Goose Fair. A letter of grateful thanks has been sent to the treasurer of the Showmen's Guild. The list of subscribers was headed by Councillor Patrick Collins and Mrs. Collins and Mr. John Collins, generously followed up by Messrs. J. Proctor, J. R. Bostock, H. Manders, Cox Bros., and B. Holland.

It is interesting to note, in view of the frequent fights waged by the Showmen's Guild on behalf of the continuance of Nottingham Goose Fair, that one of the local journals, which of old was most antagonistic to the fair, has this year supported its claims.

Wigan Fair.

This popular Lancashire fixture opened to good business last week in the fine market square, many well-known Northern travellers being on the ground. The riding concerns predominated amongst the attractions, and included such up-to-date affairs as P. Collins's gondolas and four-abreasts, Green's tanks, Hughes and Martin's jazz whirler, Shuttleworth's overboats and electric roundabouts, and Mitchell's cockerels, yachts, and scenic railway.

Recent Showland Weddings.

The Church of Sacred Trinity, Salford, has been the scene of many showland weddings, and is well known to Manchester travellers, adjoining, as it does, the famous Salford Flat Iron Market. On the 21st inst. Mr. Wm. Cordwell was here married to Miss May Murphy, and the general good wishes of the Showman World are offered to this popular couple, both of whom are well known in Lancashire and other Midland counties.

Another recent wedding of interest to showland is that of Mr Fred Wilkinson to Miss Rose Foster, popularly known as one of the eight wonders of the world. The wedding took place at St. Edmund's, Southampton, and good wishes were received from showpeople in all parts of the kingdom.

Trades Exhibition and Carnival.

A British trade exhibition is announced to open in the Drill Hall, Bolton, Lancs., on Nov. 7. A large number of side shows and amusements have taken spaces, and are hoping to reap success during the fortnight of the exhibition. The original opening date was Oct. 24, but the delay caused to transit of exhibits by the railway strike made it impossible for the syndicate to open before Nov. 7. A number of well-known amusement caterers from Blackpool and district are occupying spaces at the Carnival, and a big success is fully anticipated.

Prosecution Under D.O.R.A.

The police in Ashby-de-la-Zouch took action with regard to a stall-holder who continued to carry on business after the shop closing hours. As the Shops Act contains a clause exempting fairs from early closing regulations, no prosecution could be made under that Act, it was therefore brought under the Defence of the Realm Act, despite the obvious fact that all need for observance of D.O.R.A.'s regulation has automatically ceased with the cessation of war conditions. The Ashby case was defended by the Showmen's Guild, who instructed Mr. Cotterell, of Walsall, to appear and plead not guilty for the defendant. After a long hearing the summons was withdrawn on payment of 5s. 6d. costs. The case is an interesting example of the annoyance and interference that can be caused by busybodies and fussy officials, and points strongly to the need for united effort by all branches of fairground tenants concerned. Unless steps are taken to settle the point of fairground selling hours, repetition of the Ashby case may be expected.

NEW COMPANIES REGISTERED.

AVENUE ELECTRIC THEATRE (FARNBOROUGH), LTD.—Regd. Oct. 21. 4, Station-road, Aldershot. To carry on the business of electric theatres, theatre or music hall proprietors. Capital, £3,000, in 3,000 ordinary shares of £1 each. Directors: To be appointed by subscribers.

GILBERT FILM SERVICE, LTD.—Regd. Oct. 23. To carry on the business of film producers and hirers and dealers. Capital, £2,000, in 2,000 shares of £1 each. Directors: E. A. Wilcock, 8, Carlton-road, Nottingham; G. Church, 46, Waldeck-road, Carrington, Nottingham.

GROSSMITH & LAURILLARD, LTD.—Regd. Oct. 22. Grafton House, Golden-square, W. 1. To carry on the business of theatre and music hall proprietors and managers. Capital, £250,000, in 250 000 shares of £1 each. Directors: T. Jowett, J. A. Baghins, A. A. Embiricos, G. Dance, E. R. Bird, B. Feldman, G. Grossmith, J. Laurillard, W. B. Purefoy, E. K. Smith.

HOYLAND CINEMA CO., LTD.—Regd. Oct. 18. The Cinema, Market-place, Hoyland, York. To acquire and carry on the business of a theatre or picture theatre. Capital, £10,000, in 10,000 shares of £1 each. Directors: To be appointed by subscribers.

KING'S NORTON PALACE OF VARIETIES, LTD.—Regd. Oct. 21. To acquire an electric theatre or other public place of entertainment and turn same to account. Capital, £20,000, in 20,000 shares of £1 each. Directors: A. A. James, 61, Princess-road, Edgbaston, Birmingham; H. Gilpin; D. Ray, Burnside, Oakfield-road, Selly Park, Birmingham; F. B. Darling.

MERTHYR PALACE, LTD.—Regd. Oct. 20. The Palace, Pontmorlais, Merthyr Tydfil. To acquire and carry on the business of cinematographic or bioscopic displays, musical and dramatic entertainments. Capital, £15.000, in 15.000 shares of £1 each. Directors: T. Nibloe, Tydfil House, Merthyr Tydfil; H. G. Howitt, Victoria-street, Merthyr Tydfil; H. S. Berry, Gwaelodygarth, Merthyr Tydfil; and five others.

PALLADIUM (SOUTHAMPTON), LTD.—Regd. Oct. 22. To acquire and carry on the business of proprietors of a picture palace. Capital, £10,000, in 10 000 shares of £1 each. Directors: S. A. Bacon, "St. Ives," Weibeck-avenue, Southampton; H. J. Hood, "Rosemary," Grosvenor-road, Southampton.

PICCADILLY PICTURE THEATRE (MANCHESTER), LTD.—Regd. Oct 16. 66, Mosley-street, Manchester. To carry on the business of proprietors and managers of cinematograph theatres. Capital £250.000, in 200 000 shares of £1 each, and 1.000.000.000 Deferred shares of 1s. each. Directors: C. Ogden, 150, Bolton-road Pendleton, Manchester; B. Rhodes, Blenheim Lodge, Blackpool; P. Hothersall, Perrymead, Prestwich Manchester.

SOUTH MANCHESTER PICTURE THEATRE CO., LTD.—Regd. Oct. 23. 67, Princess-street, Manchester. To acquire and carry on the business of proprietors of cinematograph and other theatres Capital, £25,000, in 25,000 shares of £1 each.

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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, NOVEMBER 3, 1919.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Joy-Bells."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
Whit Cunliffe, King and Benson, Nina Gordon, Jack Thomas, Delson Trio, Marvellous Poppescu, Melody Makers.

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Talbot O'Farrell, Cooper and Lait, Mabel Mann, Happy Tom Parker, Romano Brothers, Frank Whitman

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Kate Carney, Kirkby and Hudson, Barrett and Knowles, Macdonald Watson in "The Prize-Winner," Bert Barrow, John Robb, Caron Troupe.

ALEXANDRA THEATRE, STOKE NEWINGTON.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Fred Karno presents "Hustle," Ben Albert, Stanley Deane, Three Sisters O'Hara, Daisy Wood.

EMPIRE, SWANSEA.
Rehearsal at 2 p.m. for:—
Harry Day presents "Funbeams."

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
"Making Movies," John West, Mayne Steppers, Miller and Canning, Horace Jones and Mollie Claire, Frank and Victor Aukland.

OLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for
Artists as booked.
Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the Sole Bookings of the former Theatre?

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
David Devant, Walter O'Brien, Ted Charter, Hector and Loretta, Edie Veno.

EMPIRE, GLASGOW.
Rehearsal at 1 a.m. for:—
Marie Lloyd, Laurie Howard, Fyne and Hurley, Ernest Kraae and Co., Tom D. Newell, Kiddy Kennedy, George French.

COLISEUM, GLASGOW
Rehearsal at 1 p.m. for:—
Albert de Courville's "Soldier Boy."

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m. for:—
Harry Tate and Company, Babuslo Brothers, De Guchi Troupe, Wania and Partner, Harry Barclay, Maggie Benson, Lowenwirth and Cohan.
(Matinee Monday, at 2.30.)

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
George Carney, Daly and Healy, Will Gardner, Meteor Trio, Woodward and Page, Two Anartos, Moss and Maachah.

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Eddie Astor, Vesty and Deane, Eddie Walker.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Box o'Tricks."

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Violet Vanbrugh and Co., Nixon Grey, R. A. Roberts, Bonaudo and Francis, Horace Wheatley, Manchester Mites, Hamamuras.

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Fred Barnes, Bert La Mont presents his Cowboy Minstrels, Rosie Heys, Barts Trio, Kitchen Comedy Four, Clark's Cyclists, Dale and O'Malley.

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
Harry Day presents "Stunts."

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
J. W. Rickaby, George Mozart, Daisy Dormer, ex Private Fagan, Elsie Roby, Dee and Mark.

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
"Chu Chin Chow."

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Max Darewski, Ernie Mayne, Jack and Evelyn, Three Morrellys, O'Gorman Brothers, Mayne and Sheridan, Frank and Vesta.

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
Ella Retford, Sammy Shields, Thompson and Walker, Fenner and Roberts, Van Dammes, Bruce Green, Nellie Wallace.

EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
"Tails Up."

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
Grossmith and Laurillard's production
"Oh Joy"
Artists are requested to bring Band Parts for full Orchestra, including Horns and Bassoon.
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
Ernest Hastings, Christy and Willis, Donovan Family, Douglas and Walton, Dan Eden, Stan Kavanagh and Co.
(Note.—South Shields bars Tynemouth.)
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
Gresham Singers, J. H. Wakefield, The Mongadors, George Wilbey, Mooney and Holbein, Alice Craven, Bert Hughes & Co.
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
Albert Whelan, The Golda Quartette, Elkins, Fay and Elkins, Laurie Devine, Colbert, Pic and Comical Alf.
(Managing Director, Richard Thornton.)

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fire-proofed to approval of Local Authorities

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End, (*b*) Suburban, (*c*) Large, and (*d*) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

NOTE.—These Matinées are discontinued until further notice.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BARROW-IN-FURNESS.
ROYALTY.—Mr. Louis Casson's principal company in "The Girl of the Golden Gate."
TIVOLI.—L., Signor Pepi; M., Mr. G. Johnson.—Ted Waite, comedian; Ben Jamaa Troupe, The Norris Trio, Al Major and Billy Welch, Nora McCarthy; Bert Lake, comedian; Cartel's Trio.
PALACE.—L. and M., Mr. C. Finch-Hatton.—Joe Beckett in exhibitions of boxing tops a strong bill.

BATLEY.
THEATRE AND OPERA HOUSE.—G. M., Mr. Perci Leonard; Mus. D., Mr. A. Hirst.—Mr. Leslie Kyle presents the comedy farce, "The Girl from Ciro's."

BILSTON.
ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred. Rothery-Ellis.—Miss Leila Zillwood's company occupy the boards here, the repertoire including "A Boy's Best Friend," "The Broken Rosary," "His Australian Wife."

BOURNEMOUTH.
THEATRE ROYAL.—Sole P., Messrs. David Allen & Sons; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—Mr. George Dance's company are paying a second visit with "Arlette."
BOSCOMBE HIPPODROME.—R. M., Mr. Claude E. Marner; Mus. D., Mr. Fred Leake.—Mr. Robert Courtneidge's company are presenting "Petticoat Fair."
Boots, The Chemists, 103, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; and 302, Holdenhurst-rd.

BURSLEM.
HIPPODROME.—P., Mr. P. Collins; M., Mr. Johnson.—Harry Foxwell presents "The Old Times Back Again."

BUXTON.
OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Robert Brasher presents "The Freedom of the Seas."
HIPPODROME.—L. & M., Mr. Allan Milton; Mus. D., Mr. Reg. Goddard.—Ivor Vinter, the smallest dapper comedian; The 5 Hesseys, combination of song and dance; pictures, &c.
PICTURE HOUSE.—P., Midland Electric Theatres Co., Ltd.; R. M., Mr. George Taylor.—Continuous exhibition daily.
Boots, The Chemists, 46-50, Spring-gardens.

CANNOCK.
HIPPODROME.—L., Mr. B. Kennedy; M., Mrs. H. Elliman; Mus. D., Mr. A. A. Thompson.—An excellent variety bill is presented here, at the head of which figure the Ten Loonies. There are also turns by Kitty Douglas, Flora and Alberta, Miss Jean Fargo, Harry Gilmore, Newham and Latimer, and the Two Odettes.

CARDIFF.
NEW THEATRE.—Sole P. & M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—Mr. Walter Howard's company makes a successful return visit with "Seven Days' Leave."
EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. David Griffiths.—George Mozart, in types of everyday life; Marie Loftus, in her popular skit, "Past and Present"; Jen Latona, with her delightful vocal act; G. S. Melvin, the versatile Scot; Bert La Mont's Cowboy Minstrels; The Four Original Storks, in a marvellous acrobatic turn; and J. H. Scotland, the ever-welcome basso.
Boots, The Chemists, 36, Queen-st.; 31, Albany-rd.

CASTLEFORD.
NEW ROYAL.—P., Messrs. Chas. Gadsby & Sons; L., Mr. A. E. Gadsby; B. M., Cr. Hy. Masterman, J.P.—Will H. Glaze's company (under the direction of F. E. Chabot) is here in "The Price of a Good Time."
QUEEN'S.—M. D., Mr. Will H. Emerson.—Here are Dick and Jimmy Mortimer, comedy act; Morley and Morgan, comedians; Lucy Brennan, comedienne; Clara Coverdale's Nine Dainty Dots; The Doves, gymnasts; Lieut. Gordon, ventriloquist; and George Murphy.

CHELTENHAM.
THEATRE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Horace Teague.—Messrs. Macdonald and Young's company pay a welcome return visit in "The Lilac Domino," with Mr. Martin Iredale as the hero.
HIPPODROME.—P., Mr. H. G. Beard; Mus. D., Mr. A. H. Griffin.—Mr. Fred Clements' attractive production, "Apple Blossoms."
Boots, The Chemists, 129-130, High-street.

CROYDON.
GRAND THEATRE.—L. & M., Mr. Cyril Royce; A. M., Mr. W. J. White; Mus. D., Mr. H. E. J. Nation.—Mr. Frank Curzon and Mr. Gerald du Maurier's company in "Dear Brutus." Cast includes Mr. Lionel Gadsden, Mr. Francis Hope, and Miss Lorna Richards.
EMPIRE PALACE.—M. D., Mr. Charles Gulliver; M., Mr. Enstace Jay; Mus. D., Mr. H. Chapman.—Billy Merson, Zetta Mor, Adam Tomlinson, Fisher and Lee, pictures, the Eldar Trio, Motramos, Clo-D'Arte and Sandy Powell.
Boots, The Chemists, 38, George-st.; 42-44, North End.

DARWEN.
HIPPODROME, LTD.—P., Messrs. E. and A. Shorrock; Mus. D., Mr. W. Yates.—The Andrews-Anderson Stock Company is proving very popular. For their fourth week they are presenting "His Mother's Rosary" and "Roll of Honour."
Boots, The Chemists, 10, Market-st.

DEWSBURY.
THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herber Asquith; Mus. D., Mr. J. Field.—Messrs. Macdonald and Young present musical comedy, "Going Up."
EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield. This week: Cecil Lyle with company presents "The Magic Milliner"; Thelma Hamilton, Yorkshire soprano; Les Zasmas, society gymnasts; Betty Butters and the Boob, vocal comedy numbers; Geo. Calvert, burlesque entertainer; "Doc" Campbell, in "Entanglements"; Damsell and Boy make light heavy matters.
Boots, The Chemists, 38, Market-place.

DOVER.
ROYAL HIPPODROME.—Enterprising Productions are presenting the super musical burlesque, "Knick-Knacks."
KING'S HALL (Pictures).—Hr. Harold Davis, baritone.
Boots, The Chemists, 11, Cannon-st.

DONCASTER.
GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Mr. H. J. Snelson and Queenie Craze present "Hullo, Baby!"
PALACE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—La Petite Nina, in motor-cycling sports; Taree, Australian musical bushman; Gaye Gordon, comedienne; Haydee's Miniature Theatre; Marsh and Marshall, "Just comedians"; The Four Powers, in musical ensemble; Edna Lyall, soprano.
Boots, The Chemists, 71, Frenchgate.

GAINSBOROUGH.
KING'S THEATRE.—L., Arthur Carlton; R. M., Mr. Stanley Hooper; Mus. D., Mr. E. E. Leaning.—On Mon., Tues., and Wed., Mr. George Dance's company appeared here in the musical comedy, "Yes, Uncle."
Boots, The Chemists, 30, Market place.

GOOLE.
COLISEUM.—P. & M., Mr. Ben Popplewell; Ass. M., Mr. Eric Popplewell; Mus. D., Mr. Frank L. Finlay.—Who is She? a sweet singer of the street; Josephine Langley, lady ventriloquist; J. B. Strain, Irish comedian; Henry Ricardo, comedy magician; Dnig Sen Bros., Chinese acrobats; Peter and Potts, in "The Deputy and the Call Boy"; Jean Duncan, Scottish soprano; and Fredrica's Comedy Terriers.

GREENOCK.
KING'S.—P., [illegible], Messrs. A. B. and J. J. Wright; Mus. D., Mr. F. H. G. Hughes.—Mr. Frederick G. Lloyd presents the popular comic opera, "La Poupée."
Boots, The Chemists, 24, Hamilton-street.

HALIFAX.
THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. Edwin James.—"A Chinese Honeymoon" is being presented here by Mr. T. G. Lloyd's company. A strong cast includes Lillie Sontter in her original part of Fi Fi; also Lola Raine, Eleanor Wilson, Reginald Crompton, and Victor Crawford.
GRAND.—P., Northern Theatres Co. Ltd.; A. M., Mr. J. Hinton; M. D., Mr. L. Cabtree.—Miss Evelyn A'Dell's company are presenting the drama, "Love, Honour and the Woman."
PALACE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. E. O. Waller; M. D., Mr. W. Davidson.—A musical scena, "The Fleeting Hour," provided by Myra Munson, soprano; P. Flanagan, flautist; Avice Brown, harpist; and D. Desmond, organist, heads the bill. Other turns include Les Nosselas, Parisian novelty; Katie Butler comedienne; Holman Sisters, duettists and dancers; Goldflakes, in vocal and dancing act; and Pharos, magician.
Boots, The Chemists, 7 Cornmarket.

HASTINGS.
GAIETY.—P., Hastings and St. Leonards Theatre Co., Ltd.; M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; Mus. D., Mr. Thos. Hilton.—Mr. Arthur Hardy presents that popular play, "By Pigeon Post," with an excellent cast.
Boots, The Chemists, 17-19, Robertson-st.; 61, George-st.

HITCHIN.
PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Miss M. D. Cutlack.—Holland and Girlie, in a dancing scena; J. Stanley Carr, versatile entertainer; Earl Norman and Rosie Jaxon, in selections from grand opera in ragtime; and pictures.

KEIGHLEY.
HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw.—The delightful musical comedy, "The Arcadians" is presented here, with Miss Nellie Ray and Harry Cook in the cast.
Boots, The Chemists, 58 Cavendish-st.

KENDAL.
ST. GEORGE'S THEATRE.—P., Mr. R. F. Chorley; B. M., Mr. J. W. Butler; Mus. D., Mr. T. B. Jackson.—Riley's Wonders, "Playing at Pantomime," and pictures.

KETTERING.
VICTORIA THEATRE.—M., Messrs. Alf. Bailey and Co.—Messrs. J. H. Shaw and company present the popular musical comedy "The Quaker Girl."
COLISEUM. — P., Messrs. Thompson Bros.—The successful revue entitled "Ginger" is here."
Boots, The Chemists, 31-32, Market-place.

KING'S LYNN.
THEATRE ROYAL.—L., Mr. F. H. Cooper; R. M., Mr. R. Gerald Balls.—Arthur Watson presents his novelty revue, "Full Steam Ahead."
Boots, The Chemists, 43-44, High-street.

LEEK.
GRAND.—P., Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—"Towards the Light," and other pictures of interest.
SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"God Bless our Red, White and Blue," and other films.
Boots, The Chemists, 17, St. Edward-street, and Sheep Market-street.

LEITH.
ALHAMBRA.—G. M., Mr. Henry Lees; A. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—An excellent variety bill includes the popular lady baritone, Belle Sylvia; the expert Japanese top-spinner Gintaro, repeats an amazingly clever exhibition of skill in his special line; Miss Gwen Thomas, the charming Welsh vocalist, greatly delights her hearers; the Ovolo show wonderful skill in double somersault throwing; a Scotch sketch, "Bashful Jock," is successfully played by James Houston and company; Dave Bryant gives an amusing Hebrew comedian turn; and Eddy Reed—famous as an American film artist—provides an entertaining interlude.
Boots, The Chemists, 15, Leith-walk.

LONGTON.
EMPIRE.—P., Longton Theatre, Ltd.; G. M., Mr. Chas. Bradley.—Fred Le Clerc presents the new edition of his revue, "She Slipped." Cast includes The Famous Oxos.
Boots, The Chemists, 30-52, Market-street.

LUTON.
GRAND.—This week Mr. W. Payne Seddon again presents the laughable play, "Eliza Comes to Stay," with Miss Juanita Charlton in the title-rôle.
Boots, The Chemists, 27, George-street.

NEATH.
PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis Southwood.—His Pink Lady; The Franklyns, comedy entertainers; and pictures.
GNOLL HALL.—P., Gnoll Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—The Brooklyn Comedy Four, eccentric and serious part singers; Wee Freddy Warner, the animated spark; and pictures.
Boots, The Chemists, 36, Wind-street.

NORTH SHIELDS.
THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; M. D., Mr. Charles Turner.—Mr. Raynor's repertoire company in "Find the Woman," "The Sorrows of Satan," &c.
BLACK'S BORO' THEATRE.—P. & M., Messrs. Black Brothers; R. M., Mr. I. F. Heslop; M. D., Mr. Wm. Tennent.—Braham and De Vier, vocalists and pianists; Stellios, and canine wonders; and pictures.
Boots, The Chemists, 15-17, Saville-st.

OXFORD.
NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Thos. C. Dagnall is presenting "The Freedom of the Seas," with a matinée on Saturday.
Boots, The Chemists, 1, Queen-st., and 120, St. Aldates, Carfax.

PAISLEY.
THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Messrs. Percy Hutchison and Alfred Butt present the naval play, "The Luck of the Navy."
RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. P. Hamilton.—Zellini, comedy juggler; Bertini, magician; Berry and Hart, harmonising vocalists; and pictures.

REDDITCH.
PALACE.—R. M., Mr. Howgate; Mus. D., Mr. F. A. Head.—Messrs. Ralland and Cameron's company present "Peg o' My Heart."
Boots, The Chemists, 3, Evesham-st.

ROTHERHAM.
HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D., Mr. Ern. G. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. J. W. Breakwell.—The Wylie-Tate production, "Mr. Manhattan," with the famous Fred Duprez in the title-rôle, is attracting crowded houses here.
EMPIRE.—P., Mr. J. Steeples; G. M. & Sec., Mr. Fred Shaw; R. M., Mr. J. Dickinson; Mus. D., Mr. A. Crofton-Tattem.—A special return visit of that delightful musical comedy, "The Maid of the Mountains," attracted a large attendance on Monday night.
Boots, The Chemists, 10-12, High-street; 8, Bridgegate.

SALFORD.
REGENT, LTD.—M. D., Mr. W. Turner; G. M., Mr. Bert Broadbridge.—Pauline Travis, H. O. Wills, N. T. Kioto, The Del Ormes, Nella Nestor, Henri Merton, Manuel Vega, Harry Leybourne.
ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Bernardo.—Mrs. Kimberley's "Her Life of Pleasure."

STIRLING.
ALHAMBRA.—M. D., Mr. Fred. Collins; R. M., Mr. Geo. Paulton; Mus. D., Mr. James Nelson.—Leo Leon presents Miss Lola Charm in "Hullo Bubbles!"
OLYMPIA.—R. M., Mr. Jack M'Calder; Mus. D., Mr. James Holden.—Percy Leonard presents "The Red Heads."

STOCKTON.
GRAND THEATRE.—P., Alderman J. Batty; M., Mr. W. Batty; Mus. D., Messrs. Bently and Greenfield.—Messrs. Franks and Hoskins' revue, "Never Mind." Leading parts, Messrs. Franks and J. Casey.
HIPPODROME.—P., North E. Entertainments, Ltd.; S., Mr. G. V. Stainton; M., Mr. H. B. Metcalfe; Mus. D., Mr. P. Ferri.—Miss Alice Craven, the Lancashire Lass; Harold Moss, gipsy violinist; Miss Isabe Maachah, danseuse; Nellie Merton and George Rydon, entertainers; Gordon Bros., comedy acrobats; Jack Corman, with musical item, "The Bandmaster's Dilemma"; Eddie Brooker, dancer; and Val E. Joyce, comedian.
Boots, The Chemists, 104-105, High-street.

STOCKPORT.
THEATRE ROYAL.—Sole O. & M., Mr. Charles Revill; A. M., Mr. Cyril D. Revill; B. M. and S., Mr. John Revill.—Comic Operas (1918), Ltd., present J. Bannister Howard's company in "The Belle of New York."
HIPPODROME.—L., Mr. William Swire; G. M., Mr. Harry Swire.—Ray Brothers Productions present the musical burlesque, "Splashes."
Boots, The Chemists, 26, Bridge-st., Brow.

TORQUAY.
THEATRE ROYAL.—Licensee & M.D., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—A welcome return visit of Messrs. C. A. Stephenson and A. M. Morris' company in "Carminetta," is the attraction here, with Miss Vivien Carter in the title-rôle.
THE PAVILION.—G. M. (for the Corporation), Mr. C. G. Price; Mus. D., Mr. Francis Burton.—A great attraction is the appearance here of the Birmingham Repertoire Company, in "Abraham Lincoln," with a company of over forty.
Boots, The Chemists, 46-48, Fleet-st.

TYNEMOUTH.
PALACE THEATRE.—L. & M., Mr. Charles Elderton; A. M., Mr. Bert Wilson; S. M., Mr. Oliver Turnbull.—The famous Turner Opera Company are playing a short season here in a repertoire of high-class opera, including "Faust," "Samson and Delilah," "Rigoletto," "Il Trovatore," "Tannhauser," and "Maritana."

WALSALL.
HER MAJESTY'S.—P., Walsall Theatres Co., Ltd.; G. M., Mr. William Joseph Andrews; A. M., Mr. William Tennant.—Mr. Raynor's Repertory Company are here with Miss Ennis Lawson as leading lady. The selection of plays for the week includes "Find the Woman," "The Scarlet Band," "The Woman in the Case," and "Under Two Flags."
GRAND.—P., Walsall Theatres Co., Ltd.; G. M., Mr. W. J. Andrews; A. M., Mr. Guy David.—The artists here include Ted Judge, with his latest song successes; Three Sisters Macarte; Bert Evans, Laddie, Whosits, the Howards, and Tom Burton.
Boots, The Chemists, 25, Park-st.

WATFORD.
PALACE THEATRE.—M., Mr. Tom Taylor.—Mr. N. Carter Slaughter, supported by a strong cast, is appearing here in Conan Doyle's "Brigadier-General." The rôle of Captain Etienne Gerard is capably undertaken by Mr. Slaughter, and Miss Grace Denbeigh-Russell gives an excellent performance as Countess De Rocquelaine.
Boots, The Chemists, 115, High-st.

WEYMOUTH.
PAVILION THEATRE.—L., Mr. E. Wheeler.—The Taylor-Platt company in "Billeted."
Boots, The Chemists, 69-70, St. Mary-street.

WOLVERHAMPTON.
GRAND.—Sole L. & M., Mr. E. H. Bull; Mus. D., Mr. Arthur Jackson.—Murray King and Charles Clarke's company on a return visit with "Romance."
THEATRE ROYAL.—P., Kimberley's, Ltd.; M. D., Mr. & Mrs. F. G. Kimberley; M., Mr. Edwin T. Kisbey; Mus. D., Mr. Harry Bradley.—Mr. Dennis Clyde's company, in an entirely new play, "Forbidden Love."
EMPIRE.—Sole L., Sir Walter de Frece; M., Mr. Guy E. Dunning; Mus. D., Mr. B. Sorge.—Nellie Wallace, comedienne; Regent Quartette, comprising Grace Crover, contralto; Kathleen Howard, pianiste; Margaret Izard, 'celliste; and Montagu Criddle, tenor. Jack Shires, comedian; Langley Bros., acrobats; Thornley Dodge, in songs and sketches; Billy Fry and Miss Bobbie Dark; and the Three Jees, in wire act.
Boots, The Chemists, 7-8, Queen-street; 82, Chapel-ash.

WORTHING.
THEATRE ROYAL.—L. & M., Mr. C. Adolf Seebold.—Messrs. Herbert Jay and Anthony Ellis are presenting "A Little Bit of Fluff."
Boots, The Chemists, 2, Downview-terrace.

WREXHAM.
HIPPODROME.—L., Wrexham Entertainments, Ltd.; M. D., Mr. H. D. Moorhouse; G. M., Mr. W. J. Fender.—Mazuz and Mazette, comedy eccentrics; Donna Barrington, soprano; Jackson and Marte, comedians; Fred. Zola, popular little comedian; Volta and Maude, unique versatile two; Virginia Earl, dainty comedienne; and the Buntings, American entertainers.
Boots, The Chemists, 2, Westminster-buildings, Regent-st.

The Magic Art of Beauty Culture

SOME HOME RECIPES.

By MIMOSA.

A complexion that appears clear, fresh and natural, is as necessary to the smart woman as a modish gown. More attention should be given to keeping the skin "fit" than to the details of dress. The face, constantly exposed to wind, dust, fatigue and strain, requires regular and watchful care. One great cause of complexion troubles is the frequent use of greasy, inactive preparations which clog the pores and prevent the natural throwing off of waste matter. My repeated advice is to avoid made-up cosmetics and to use only pure ingredients. The various aids to beauty which I recommend are simple, and if not already at hand, can be procured from any reliable chemist. If he has not what you require, he can easily obtain it for you. Only let me advise you to insist on having the original ingredients and not to accept some made-up preparation instead.

About Shampoos.—To quote an eminent London beauty specialist: "The slimy egg cannot dissolve the scalp impurities, but only adds to the trouble by completely choking the pores with animal matter." The substance sticks, decomposes, thereby causing the hair to assume a dead, "dull colour." I heartily endorse every word. Avoid eggs (and soap, too) on your hair. Try the delightful preparation made by stirring a teaspoonful of stallax in a cup of hot water. It will bring out new beauty possibilities in your hair, will clear and prevent dandruff, and leave that fine fluffy effect so much sought after. It also removes excess oil or greasiness.

Complexion Secrets of an Actress.—In a recently issued volume bearing the above title, the author says: "Continual use of grease paints, rouge, and the like, has ruined my complexion. My skin was colourless, wrinkled, coarse, and punctured with large pores. In America I heard of the virtues of mercolised wax; my first experience with this marvellous substance convinced me it was more valuable than all the cosmetics combined. Now, whenever my complexion begins to go wrong, I get a small quantity of mercolised wax at the chemists, spread on a thin layer of it before retiring, washing it off in the morning. The wax, after a few such applications, seems literally to absorb the worn-out cuticle, when a brighter, healthier, younger looking skin appears.

Face Fuzz.—Many women know how to remove superfluous hair temporarily, but to banish it for ever is quite another matter. As regards depilatories, I must say that there are very few good ones. They nearly all irritate the skin, and then only give temporary relief. Powdered pheminol acts in a wonderful manner, and the recommended treatment is designed not only to immediately remove the ugly hairs, but to also permanently destroy the roots.

Scanty Eyebrows and Lashes.—What a wealth of expression can be given to an otherwise plain face, by fine arching eyebrows and long curling lashes. Much care should be exercised, however, in choosing a pomade for promoting the growth of either, as it is practically impossible to keep the lids tightly closed when treating the lashes. Mennaline has the advantage of being perfectly harmless, and at the same time a healthy stimulant to the hair follicles. Its use tends to darken the new growth which presumably is what most women desire.

Is Powder Necessary? — I say emphatically, No! There is a simple lotion which can be easily and cheaply made at home, and it is at the same time both effective and beneficial to the complexion. Cleminite is a splendid substitute for face powder, which is at the bottom of many complexion troubles. Get about an ounce from the chemist's, and dissolve in four tablespoonfuls of water. The result is a fine clear liquid, which instantly gives the face, neck, or arms that peach-like bloom of perfect health. There is nothing to equal it for greasy skins, and the result lasts all day long under the most trying conditions. Try it for the next dance.

Falling Hair.—How often one hears the lament. "I have tried everything on the market, and my hair comes out in handfuls." Not so surprising either when you come to think it over. Hair tonics to be effective must be fresh, and there is no earthly reason why every woman should not make her own lotion at home. The finest vegetable tonic I know of is made by mixing a packet of boranium with ½ pint of bay rum and adding sufficient water to fill a half-pint bottle. This lotion rubbed briskly into the scalp sets the hair roots tingling with new life, and will, if persevered with, give you back your "crowning glory."

For Pale Faces.—Some folks are naturally pale, and I see no harm whatever in adding a little colour to the cheeks if so desired. Rouge, however, is always obvious, and to people of refinement somewhat vulgar. There is a substance, however, known as powdered colliandum, which gives a perfectly natural colour, and at the same time defies detection. Apply a little with the finger tips. You will be pleased with the result I feel sure.

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"THE ERA" FILM SECTION

SHAKESPEARE AND THE SCREEN.

HOW THE POET WOULD HAVE USED THE PICTURES.

If Shakespeare, or any other great man of a bygone age who loved his fellow-men, could suddenly be brought back to life, he would be astounded at very many things, but at nothing more—we venture to believe—than at the fact that the prejudice, superstition and pedantry of his time had survived to-day, in different guise no doubt, but fundamentally the same. He would contemplate the energetic endeavours made by a hundred-and-one organisations, and a hundred-thousand-and-one individuals, to elevate and educate the masses, particularly the children, and he would observe our multiplicity of schools and academies, continuation classes, Sunday schools, postal instruction classes, and colleges for teaching anything and everything. And probably—or perhaps we had better be on the safe side and say "possibly"—he would remark: "How noble and kind these people are to work like this on behalf of their less fortunate fellow creatures." And, prompted by their examples, he might even decide to open a school himself, in order to teach the rudiments of play-writing to some of our modern dramatists!

THE FILM AS AN EDUCATIONAL FORCE.

But that's another matter, and we've no room for digression in so short an article as this, or for any more hypotheses. So we'll come to our big certainty, which is this. After he had attended a few cinema shows, and had noticed how the children and the so-called lower classes loved "the pictures," we feel sure that our eminent visitor would instantly realise the tremendous possibilities of the film as an educational force, and would say: "Beshrew me, how old-fashioned these people are not to cast off their quirks and crotchets and adopt the cinematograph as a tutor and a benefactor!" Recognising the elementary fact that human nature is drawn away from virtue to vice principally through the senses, and more especially through the windows of sight, he would hail the picture theatre as a means of reclaiming delinquents in the same way, and of encouraging and stimulating those who had not fallen. Surely the point is an obvious one. If we wish for a better, cleaner, healthier England, our most practical appeal is through the senses. To counteract the effect of suggestive plays, gross pictures, salacious literature, and the daily record of vice and crime made public by our newspapers, the cinematograph has a mission. And by reproducing upon the screen the stories of noble lives—fictional as well as historical—it can inspire the rising generation to live their lives in the spirit of "something attempted, something done" for the betterment of their fellow creatures.

ROUND ABOUT FILMLAND.

Thrilling O. Henry Story—The Film in the School-room—"Aunt Rachel" on the Screen.

Western Import.

"The Sea Panther," an "every-week" drama that Western Import will screen at the Shaftesbury Pavilion on Friday, at 11 a.m., is, we hear, a thrilling romance, crammed with action, beautiful scenic effects, and fine acting. The story deals with a pirate chief, who falls in love with Molly, the Governor's niece, whom he has captured. William Desmond portrays the rôle of the pirate chief, and Mary Warren is a very charming Molly. Lee Hill, Lillian Langdon, and Jack Richardson are in the supporting cast.

The other "every-week" drama to be screened on the same occasion is "Madame Bo-Peep." In this thrilling O. Henry story, Seena Owen is starred as an incorrigible society flirt, who, by a freak of fate, becomes owner of a Western ranch. Her athletic stunts are on a par with her acting, for she swims across a lake after her horse has become mired in quicksand, races down the side of a mountain, and engages in a fierce hand-to-hand encounter with her villainous foreman.

"A Woman's Law."

Mr. F. G. Griffiths, of New Bio Exclusives, tells us that he has just made an exceptionally fine capture in the film entitled "A Woman's Law." It is a J. D. Tippett production, in five reels, adapted from Richard Harding Davis's well-known novel and play, "The Trap." Olive Tell, who plays Jean Carson, has an exceptionally powerful part in this original story. The trade show is at the Alhambra on Nov. 10, at 2.45. Seats will be reserved.

"City of Beautiful Nonsense."

Hepworth's film version of "The City of Beautiful Nonsense" is to be submitted to the trade at the West End Cinema next Tuesday at 11.30 a.m. The fact that the production is an illustration of Mr. E. Temple Thurston's book, of which there are nearly half a million copies in circulation, has, we are informed, resulted in the Hepworth Company receiving many inquiries for tickets for their trade show.

White's Film Co., Ltd.

A company has been formed under the title of White's Film Co., Ltd., for the purpose of producing cinematograph films. Mr. J. G. White, a very clever engineer, has designed a submarine suitable for taking photographs of wrecks, docks, etc., and is determined, we hear, to give the public something entirely new in the film world. He has secured the services of Mr. Jack Lovelace, the American and Italian film producer, who has recently returned from Italy, where he was busily engaged on some big jungle productions. Mr. Lovelace is deeply interested in scientific film productions, and is a strong advocate of the educational value of the cinema.

The Cinema in the School.

Every school in the United Kingdom could be equipped with a portable projection which could be taken to any classroom, and any subject of the school's curriculum could be demonstrated. A master could be instructed to operate this fireproof machine, which may be quickly attached to any ordinary electric lamp-holder, and a regular supply of educational subjects could be supplied to each school. These in turn could be passed on to other schools in the district. The total cost of equipping each school would, we understand, be approximately £100.

Under Sea Pictures.

Some few years ago Mr. Lovelace was fortunate enough to secure some excellent pictures under the sea, and ever since then he has been on the look-out for someone who would be interested in under-water film productions. Mr. James G. White is the managing director of the company, the directors being Jack Lovelace, Leonard Telford, Nathan Bate.

"Aunt Rachel" to be Filmed.

All those who are acquainted with the work of David Christie Murray will anxiously await the Samuelson film version that Granger's will handle of his delightful story, "Aunt Rachel." As she appears in the printed page, Aunt Rachel easily endears herself to readers of the novel, and with the help of Samuelson she will doubtless become a still greater favourite.

To ENTERPRISING MANAGERS

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A daily news film which enables you to screen night by night a picture of all the important news which has taken place on the day that is closing.

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TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"T'OTHER DEAR CHARMER."

FRENCH MAID'S VICTORY OVER SOCIETY GIRL.

Type ..... Comedy
Star ..... Louise Huff
Length ..... Five Reels
Distributors ..... Moss' Empires

Full of the joyousness of youth, "T'Other Dear Charmer" is a delightful film. Louise Huff will win all hearts as the pretty heroine, and John Bowers also does very fine work. Anxious to help enrich the coffers of charity, Betty Halloway, during her grandfather's absence, leases Halloway Hall to Mrs. Wentworth, the widow of a Western millionaire. Before leaving, Betty catches sight of the son of the new tenant, and immediately decides to stay under her own roof in the rôle of French maid. Before long Tom is very much in love with pretty "Bettina," and against his mother's wishes asks her to be his wife. With her friend's aid Betty concocts a plan so that Tom may meet the famous Miss Hallowell, and "Bettina" having been put out of the way on a plea of illness, Tom is soon declaring passionate love to the enraged Betty. Hastily she dons the wig and get-up of the French maid, and Tom, his affection for the latter returning, whisks her off for a hasty marriage. Finally everything is satisfactorily explained, and Betty ceases to become her own rival.

* * *

"THE THIRTEENTH CHAIR."

HOW MURDERER IS FORCED TO CONFESS CRIME.

Production ..... Akme
Type ..... Drama
Star ..... Creighton Hale
Length ..... Six Reels
Distributors ..... World Renters

Taken from the play of the same name, the above production is mysterious and thrilling. Edmund Lee, a stockbroker, tell his favourite of the moment—Mrs. Maison—that certain shares are rising rapidly, and that, with a fortune on the horizon, they will be able to go away together. Mrs. Maison, however, loving her husband, resolves to make *his* fortune, but the share fall rapidly, and the ruined woman commits suicide. Lee attempts to blackmail Mrs. Trent, an old flame, and the latter's friend, Helen Gibbs, comes to ask for the incriminating letters. Lee forces his attentions on the girl, and is discovered stabbed to the heart by the latter's fiancé. Detective Wales enlists the aid of a Madam Grand, a clairvoyant, to trace the murderer, and to expose the séance Helen finds that the Mystery Woman is her long-lost mother. During the séance Wales is fatally stabbed, and suspicion falls on Madam Grand and Helen. By a clever plan, however, the husband of the late Mrs. Maison is forced to confess his guilt.

* * *

"THE INNOCENCE OF RUTH."

ORPHAN WINS A MILLIONAIRE'S LOVE.

Production ..... Edison
Type ..... Comedy Drama
Star ..... Viola Dana
Length ..... Five Reels
Distributors ..... United Kingdom

Jimmy Carter, a millionaire member of the Smart Set, is asked by a dying friend to care for Ruth, his little daughter. As time passes, Carter finds that his ward's innocence and charm are drawing him from his former friends. Reynolds, an unscrupulous bounder, becomes fascinated by Ruth's beauty, and compels unhappy Edna Morris to cultivate the former's friendship. Carter objects to Ruth's new friend, and learning of this, Edna tells the girl that through her association with the millionaire, scandal has already blackened her name. Very angry with Carter, Ruth goes to Edna's house, where she is enlightened as to Reynolds' true character. Carter refuses to have any further dealing with his ward, and Edna, breaking her relationship with Reynolds, takes Ruth to her mother's country house. Here Carter eventually comes in search of the girl he cannot forget, and takes her home, and there is a prospect of a happy future for the millionaire and his ward.

* * *

"DARBY AND JOAN."

MILESTONES IN THE LIFE OF A MODERN ROMEO AND JULIET.

Production ..... Master
Type ..... Drama
Stars ....Derwent Hall Caine and Ivy Close
Distributors ..... British Exhibitors

"Darby and Joan" is a film that will make a universal appeal. All the world loves a lover, and few there are who will not appreciate the love story of the hero and heroine of Hall Caine's screen drama. The photography is perfect, and the acting of the two principals is especially good. Sheila Coombs, a charming daughter of the Isle of Man, awakes too late to the realisation of the fact that she loves and is loved by Patrick Goolly, the son of her father's most hated tenant. It is useless for the older generation to try and separate the lovers. Sheila and Patrick are married secretly, and cross to London. For a time luck is against them, and, spurned by their respective parents, the couple are face to face with starvation. But the arrival of Patrick, junior, brings success in its train; the proud father gets his first case, and soon blossoms into a famous lawyer. Still the elder folk refuse to forgive the "sinners," till Patrick's mother loses her entire savings and is forced to accept the charity of her son, now risen to the rank of "judge." After the death from an accident of his handsome little grandson, old Coombes realises that he is growing old, and is reunited to his daughter. Sheila, now with a marriageable daughter herself, is happy when the latter becomes engaged to the man of her dreams. For a time clouds dim the young pair's happiness, but with the aid of the famous judge they disperse, and the sun shines on yet another love marriage.

* * *

"SHEBA."

FINE SCREEN ADAPTATION OF RITA'S NOVEL.

Production ..... Hepworth
Type ..... Drama
Star ..... Alma Taylor
Length ..... Five Reels

A fine screen adaptation of Rita's novel was shown by Hepworth recently. The acting and photography leave nothing to be desired, and Miss Alma Taylor's Sheba wins our sympathy and admiration from the moment she appears on the screen as a laughing tomboy to the final scene, when, with her husband by her side, she enters the realm of womanhood. Away in Australia Sheba Ormatroyd chances upon Paul Meredith lying unconscious—shot by his runaway wife. His wounds dressed, Paul returns to England with his baby boy, and shortly afterwards Sheba follows with her mother. Lack of funds causes Mrs. Ormatroyd to become housekeeper to a wealthy Jew, whom she eventually marries. Hating her step-father's vulgarity, Sheba answers an advertisement for a governess, and finds in her new employer the man of long ago—Paul Meredith. Later, learning of his wife's death, Paul wins Sheba as his wife, but their happiness is brief, for Rhoda Meredith makes a startling reappearance. Paul tries for a divorce, but is unsuccessful, and learning that his father having died he is the new Earl of Amersley, he has to leave for town. The distraught Sheba attempts suicide, but is rescued and returns to her mother. Finally Paul hears of his wife's death, and is able to take Sheba back to Glenmuir, the beautiful castle of his inheritance.

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"CYCLONE SMITH."

STORIES OF OUTLAW WESTERN LIFE.

Production .....Universal
Type .....Melodrama
Length ....Ten two-reel episodes, each complete.
Stars .....Eddie Polo and Eileen Sedgwick
Distributors .....Wardour Films Co.

Admirers of Western cowboy life will revel in the "Cyclone Smith" series, shown by the Wardour Films, Ltd. Each of the ten episodes is complete in itself, bearing no connection with the previous one, save that each one features Eddie Polo, whose deeds of prowess and strength, whether as hero or villain, literally beggar description. In the first, "A Prisoner for Life," he is seen at war with the other members of the Wild Western camp, and their attempt to run him out of the town causes him to hold the chief inhabitants up and kidnap little Bobby, who turns out to be his own son, and leads to a reconciliation between Myrtle, his wife, and his fellow-townsmen. Subsequent episodes, "A Phantom Fugitive" and "The Wild Rider," deal with Cyclone's love adventures with Daisy Lane, the daughter of the sheriff. Later stories again are with other heroines, but all feature Eileen Sedgwick, an ideal heroine, and furnish Eddie with opportunities of demonstrating his unbounding energy and strength. The photography is excellent, and the stories shown well cast.

* * *

"EXPLOITS OF A GERMAN SUBMARINE."

A remarkable film, reproduced by permission of the Admiralty, and shortly to be released to the public, was shown at Jury's private theatre recently. The film, which is in two reels, was taken by a German operator from the deck of the German submarine U35. The commander of this boat, it is computed by the Admiralty, sank 510,000 tons of Allied shipping, representing nearly 300 vessels. The film was taken for propaganda purposes in Germany and neutral countries and the methods of sinking by torpedo, gunshot, or explosive is illuminatingly shown. The actual sinking of the s.s. Parkgate and India, the Italian ship Stromboli, the Maplewood, and the rigged schooner Miss Morris, form an amazing record; although no crews are shown on board the vessels when sinking, the fate of these gallant men may be imagined. The return of the submarine to Trieste amid the plaudits of the assembled Austrian Fleet ends the film presumably, as far as the Germans were concerned, but the British Admiralty have added a picture depicting the inglorious surrender of the German Navy, including U193, the largest German submarine, joining the other interned U boats at Harwich. The picture will prove a great draw with British audiences.

"GATES OF BRASS."

THE EMPTINESS OF ILL-GOTTEN GAIN.

Production .....Pathé
Star .....Frank Keenan
Type .....Drama
Length .....Five Parts

Jim Blake, starting a career of swindling as a humble thimble-rigger, later plays for higher stakes, and eventually amasses a large fortune, leaving a trail of ruin and disaster in his wake. His soul imprisoned behind the "gates of brass" of the title, he is utterly callous to the suffering inflicted owing to his greed, his one good trait being his intense love for his only child Margaret. It is only when his daughter learns that her father's wealth has been gained by dishonesty and fraud, and she repudiates him and all he has, that Blake realises that, having gained much, he had lost more. A particularly forceful, but almost painful, scene is that where, on Christmas Eve, Blake's friends having declined his hospitality on one pretext or another, the lonely man enters a common saloon, and invites all and sundry to come to his home. They do so, but the ensuing debauch is too much for the remorseful host, who, deserted even by the denizens of the gutter after they had had their fill, sinks back dead in his chair. Frank Keenan, in the principal rôle, is excellent, and he is very capably supported.

[See our Film Markings.]

* * *

"THE PAGE MYSTERY."

A LOVELESS MARRIAGE—AND WHAT ENSUED.

Production ..... Anima
Star ..... June Elvidge
Type ..... Drama
Length ..... Five Parts

This is the familiar story of the hated union of a beautiful girl named Edith Strong to a libertine to save her father from financial ruin. Her attempted suicide and rescue by a young aristocrat, Alan Winthrop, for the moment "down on his luck," is followed a little later by the murder of the roué; the arrest on suspicion of Edith; a bogus confession of the crime by Alan, in order to save her, he being in turn absolved by the assumption of guilt by a man who had a grievance against the libertine, final and dramatic proof being forthcoming that the man had been shot by a discarded mistress. The story is finely acted, and pictured amid the grandeur of the scenery of the Far West in mid-winter.

* * *

"THE WINNING STROKE."

HOW THE CAPTAIN OF A COLLEGE EIGHT VINDICATES HIS NAME AND WINS THE RACE—AFTER A TERRIFIC CONTEST.

Production ..... Wm. Fox
Star ..... George Walsh
Type ..... Drama
Length ..... Five Parts

This is the story of the popular stroke oar of Yale College, Ted Simmonds, who, on the eve of the great contest between a sister institution, is ordered out of the boat as the result of a conspiracy engineered by his rival in love. But in the nick of time Ted vindicates his character, and, in addition to soundly thrashing his detracter, strokes his eight to victory, after as closely-contested and exciting a tussle as one could wish to witness. The value of the film depends largely upon this representation of an eight-oared race, and it can be said at once that no finer depiction of a boating contest has ever been pictured on the screen. Popular George Walsh, as the hero, is splendidly suited.

* * *

"THE BEACHCOMBER."

ISLAND GIRL'S UNHAPPY MARRIAGE ENDED BY DEATH OF HUSBAND.

Type .....Drama
Star .....Juanita Hansen
Length .....Five Reels
Distributors .....Phillips

The beauty and originality of "The Beachcomber" will be much appreciated, and it is a well-acted and artistically produced film. Juanita Hansen, a star of unusual loveliness, is also a fascinating and convincing actress. On Moana, a South Pacific island, lives wistful little Lurline, the supposed daughter of "Brandy" Cain, outcast and beachcomber. Truxton Darnley, a member of the United States Secret Service, ships aboard the "Viking" in search of German spies. In mid-ocean he is discovered, and thrown into the sea. Reaching Moana, he is found and cared for by Lurline, but against his inclination he is forced to leave and continue his work. Cain sells Lurline to a drunken seaman, at the same time telling her that he is not her real father. To escape the unwelcome attentions of her husband, the girl jumps into the sea, and is picked up by Darnley's boat. She is adopted by the latter's friend, Mrs. Mercier, but is eventually kidnapped by her husband. Darnley rounds up his men at a cabaret, and in the fight the seaman—a spy—loses his life. Lurline's parents are found to be still alive, and her marriage with Darnley brings the film to a happy close.

[See our Film Markings.]

* * *

"BROKEN COMMANDMENTS."

EX-CONVICT'S SACRIFICE FOR WOMAN HE LOVES.

Production .....William Fox
Type .....Drama
Star .....Gladys Brockwell
Length .....Five Reels

Gladys Brockwell's acting is so entrancing, and the story of "Broken Commandments" so devoid of "padding" that audiences will be sorry when "The End" appears on the screen. Nella Bannard, left alone by her parents to look after the farm, gives assistance and food to "Sporting Chance" Austin, an escaped convict. Love enters the hearts of the two so far removed from civilisation, but before Austin can find a minister he is captured, and is soon behind prison bars. Broken-hearted, Nella goes to the city, where she marries John Radd, author, for the sake of her unborn child. The years pass, and never having told the husband she now adores the truth, Nella is terrified to learn that, in search of copy, he has been to the prison, and has heard from Austin of his unhappy love affair. Released from gaol, Austin calls on Radd and meets Nella and his child. Radd, realising the truth, accepts Austin's offer to gamble for the girl. The ex-convict loses, and it is only after he has gone, leaving Radd happy in the knowledge of his wife's love, that the author discovers that the dice used had been loaded.

[See our Film Markings.]

* * *

"BEAUTY-PROOF."

A STRONG MAN FINDS LOVE TOO POWERFUL FOR HIM WHEN HE MEETS THE RIGHT GIRL.

Production..Vitagraph Blue Ribbon Star Series.
Type ..... Melodrama
Stars .. Harry T. Morey, Betty Blythe
Length ..... Five Reels
Release ..... August 9, 1920

A powerful drama of the North-West was screened in "Beauty-Proof" for Messrs. the Vitagraph Co., at the West End Cinema on Friday. A man named Thorpe is wanted for the attempted murder of the Chief of Reconstruction, Hodges. Philip Steele, an officer, is entrusted with the task because he is said to be "beauty-proof," and Thorpe's sister, Carol, uses all her art to protect her brother from arrest. Steele, however, is trapped and carried in a big packing-case to Hodges' cabin, where he overhears the true story of Thorpe's attack on Hodges, and learns that the motive was to protect his sister's honour. He escapes from the case in time to protect Carol against the brutality of Hodges, but the girl has already shot him. Hodges, however, is not dead, and is taken to the hospital. At the trial, both are acquitted on Steele's evidence, and the rest of the film is made up of the constant escapes of the sister, the brother, and Steele himself from the malicious Hodges, who is at last killed after a terrific struggle. The film is obviously designed to display the rugged strength of Harry T. Morey, and well he responds to the tests imposed on him. A great feature is the outdoor setting, and the photography is excellent.

[See our Film Markings.]

* * *

"A YANKEE PRINCESS."

LOVE STORY IN WHICH FAMILY HEIRLOOMS PLAY A LEADING PART.

Production ..... Vitagraph Blue Ribbon Series
Type ..... Comedy
Stars.....Bessie Love, Robert Gordon
Length ..... Five Reels
Release ..... July 5, 1920

This human story was shown on the same occasion. Michael O'Riley, a labourer in America, dates back his descent from one of the numberless Irish kings, and Patsy O'Riley, his imp of a daughter, sees that no one forgets it. An invention of a patent building mixture brought unexpected fortune to O'Riley. Wealth, however, means education, and we are inclined to pity the fashionable pupils of the New York school, who naturally resent Patsy, now transformed into Miss Patricia, and her rough-and-ready ways. Her demand for a coat of arms leads her devoted parents to purchase the heirlooms of the Windbourne family, and subsequently young Lord Percy himself arrives on the scene, and Patsy's gold makes a veneer for her lack of breed. An engagement ensues, but a stranger, Mr. Larry Burke, searching for the heirlooms, is attracted by the personality of Patsy. Lord Windbourne threatens to reveal the fact that the cherished family heirlooms of the Rileys are purchased ones, and it is then that a climax is reached by the discovery that Larry Burke is the rightful lord, Percy being a son by another marriage. The acting of Bessie Love, both as ragamuffin and society girl, is charming, and the production is bound to enhance the reputation of Messrs. Vitagraph for their provision of clean, healthy humour. Photography and settings are excellent.

[See our Film Markings.]

* * *

"THE AUCTION OF VIRTUE."

LOVE AND MARRIAGE VERSUS WEALTH AND DISHONOUR.

Type .....Drama
Star .....Naomi Childers
Length .....Five Reels
Distributors .....New Bio

"The Auction of Virtue" has a strong moral lesson, and with good photography and an interesting story, should do well. Phyllis Shaw, mannequin, determines to escape a life of poverty by marrying for money, and knowing that she has attracted the notice of her employer, has golden dreams of the future. She is, however, offered everything but marriage, and, sick at heart, she asks Claire, a friend, to get her a situation as an artist's model. Phyllis's beauty renders this an easy proposition, and it is not long before Jerry, a struggling artist, falls desperately in love with her. Although greatly attracted by the boy, Phyllis realises the hardships attached to a "bread and cheese and kisses" existence, and cultivates the friendship of Kirk, a married man. Through overwork Jerry temporarily loses his sight, and Kirk, taking advantage of the situation, buys a beautifully appointed house in order to tempt the luxury loving model. But Phyllis has learnt of Kirk's neglected wife and children, and she turns to the man she really loves, Kirk, repenting of his ways, helping to brighten the future of the young couple.

[See our Film Markings.]

BROADWEST FILMS.

INTERESTING DEVELOPMENTS.

At a dinner given by the directors of the Broadwest Films Company to members of the cinematograph industry at the Criterion Restaurant on Wednesday evening, Mr. G. T. Broadbridge, the chairman, disclosed some interesting facts concerning this go-ahead company. Discussing the increasing influence exercised by the cinema, he mentioned that over twenty million people per week visited cinema theatres in this country, and over four million pounds sterling was annually paid into the Exchequer by way of Amusement Tax by the industry.

Turning to a more personal note he announced that his company had just entered into a contract with the Walturdaw Company, the oldest renting house in the United Kingdom, whereby the latter had purchased their entire output up to the end of the year 1920. His company had just secured an estate of 120 acres within 12 miles or so of London at the cost of £40,000. The site had this great advantage. It was of such an altitude that it was guaranteed to be free from fog—a very great consideration. Their output would soon be immensely increased, and he felt confident that, if Broadwest's could produce as many as 25 films per week instead of their present number, they would have no difficulty in finding a ready market for them. He touched on the present delay between the completion of a film and its release to the public, a delay which he hoped would soon be remedied.

Colonel Browne, of the Walturdaw Company, suggested that, as an impetus to the British film industry, a tariff of 10s. per foot should be imposed upon all foreign films coming into the country. Mr. Lionel Phillips made the suggestion that, instead of taxing foreign films, a better solution would be to make it one of the conditions of an exhibitor's licence that he should show a certain percentage of British films in his programme. Mr. Phillips mentioned some of the many countries where the Broadwest films have penetrated, which included such distant parts of the globe as Japan, China, and even the Balkan States. Mr. Walter West, in speaking of the power of the Press, gave an interesting account of his efforts with Dr. Distin Maddick to introduce the film as an instructional medium in the Royal Air Force during the war, and how with the help of the Press they eventually succeeded.

During the evening an excellent musical entertainment was provided, to which Miss Paula St. Clair, Mr. Leonard Lovesey, and Messrs. Robert Pitt and Langton Marks contributed.

Lord Lambourne did more than lend his grounds for the latest B. & C. production, "The Temptress," he lent his valuable knowledge, and not only did he personally find the best locations in his gardens, but he gave some really good hints which were much appreciated and used by Geo Edwardes Hall, the producer.

HEPWORTH PICTURE PLAY

(Edwards' Series).

"THE CITY OF BEAUTIFUL NONSENSE."

An Illustration of E. TEMPLE THURSTON'S Most Successful Book.

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"THE ERA" FILM SECTION

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FORTHCOMING TRADE SHOWS.

LONDON.

The Great Gamble (Pathé), Own Theatre, 2.30, Oct. 29.
Gamblers All (Granger), West End, 11.15, Oct. 29.
Son of David (Walturdaw), New Gallery, 11.15, Oct. 29.
The Beautiful Penitent (Selected), West End, 11.15, Oct. 30.
False Gods (Jury), Own Theatre, 10 and 3, Oct. 30.
Roped and Around the Town (Gaumont), Shaftesbury, 11, Oct. 30.
False Gods (Fox), Own Theatre, 10 and 3, Oct. 31.
Allan Quatermain (I.V.T.A.), Alhambra, 2.30, Oct. 31.
A Mute Appeal (Globe), Court P.P., 11, Oct. 31.
An Alien (West. Imp.), Alhambra, 2.30, Nov. 3.
The Ghost of Old Morro (U.K. Photos), West End, 11, Nov. 3.
Madame Bo-Beep and The Sea Panther (West. Imp.), Shaftesbury, 11; Own T., 2.30; Oct. 31.
City of Beautiful Nonsense (Hepworth), West End, 11.30, Nov. 4.

BIRMINGHAM.

The Wishing Ring Man and Her Buckskin Knight (Vitagraph), Picture House, 11, Oct. 29.
The Argument and Faith Endurin' (West. Imp.), Scala, 11, Oct. 29.
Crimson Shoals (Granger), Futurist, 11.15, Oct. 30.
The Great Gamble (Pathé), Own Theatre, 11 and 2.30, Oct. 31.
Square Deal Sanderson and Men Women, and Money (F.-Lasky), Scala, 11, Oct. 31.
Daughter of Mine (Stoll), Futurist, 11 Oct. 31.
Man's Desire (Jury), Own Theatre, 2.30, Nov. 4.
The Gates of Brass (Pathé), New-st. P.H., 10.45, Nov. 4.

LEEDS.

The Yankee Princess (Vitagraph), Cinema Ex., 11, Oct. 29.
A House Divided (Premier), Cinema Ex., 10.40, Oct. 29.
Destiny (F.B.O.), Cinema Ex., 3.30, Oct. 29.
Gates of Brass (Pathé), Cinema Ex., 10.40, Oct. 30.
The Winning Stroke (Fox), Cinema Ex., 11.40, Oct. 30.
Sage Brush Hamlet (Jury), Cinema Ex., 2.30, Oct. 31.
The Hushed Hour and Around the Town (Gaumont), Cinema Ex., 11, Oct. 31.
The Great Gamble (Pathé), Cinema Ex., all day, Nov. 4.

LIVERPOOL.

Thin Ice and Fighting Destiny (Vitagraph), Scala, 11, Oct. 29.
By Proxy and His Enemy the Law (West. Imp.), City P.H., 11, Oct. 29.
Square Deal Sanderson and Men, Women, and Money (F.-Lasky), Scala, 11, Oct. 30.
Splendid Folly (Walturdaw), City P.H., 11, Oct. 31.
The Bishop's Emeralds (Pathé), Own Theatre, 11 and 2.30, Oct. 31
Around the Town (Gaumont), Scala, 11, Oct. 31.
Vow that Failed and Lion's Prey (L.I.F.T.), Picture House, 10.30, Oct. 31.
The Dawn of Love (Jury), Cinema Ex., 2.30, Nov. 4.

MANCHESTER.

Around the Town (Gaumont), Own Theatre), 11 and 2.30, Oct. 29.
Splendid Folly (Walturdaw), Cinema Ex., 11, Oct. 29.
The Bishop's Emeralds (Pathé), Own Theatre), 11 and 2.30, Oct. 29.
The Way She Won Him and Spark Divine (Vitagraph), Market-st. P.P., 11, Oct. 29.
Sage Brush Hamlet and Exploits of U 35 (Official) (Weisker), Cinema Ex., 2.30, Oct. 29.
The Yow that Failed and The Lion's Prey (L.I.F.T.), Deansgate P.H., 11, Oct. 29.
The Bishop's Emeralds (Pathé), Own Theatre, 11 and 2.30, Oct. 30.
By Proxy and His Enemy the Law (West. Imp.), Own Theatre, 2.30, Oct. 30.
T'other Dear Charmer (Moss), Deansgate P.H., 11, Oct. 30.
By Proxy and His Enemy the Law (West. Imp.), Own Theatre, 11 and 2.30, Oct. 31.
When Doctors Disagree (Stoll), Own Theatre, 11 and 3, Oct. 31.

NEWCASTLE.

Sahara (Ashley), Scala, 11, Oct. 29
Defeat of a City (Vitagraph), Queen's Hall, 11, Oct. 29.
Closin' In and His Father's Footsteps (West. Imp.), Own Theatre, 11, Oct. 29.
The Merry-Go-Round (Fox), Own Theatre 11 and 3, Oct. 29.
As a Man Thinks (Screen Classics), Pavilion, 11, Oct. 30
The Winning Girl (Bruce), Gaiety, 2 Oct. 31.
Career of Katherine Bush (F.-Lasky), Granger P.H., 11, Oct. 31.
Mr. Wu (Stoll), Stoll P.H., 11, Oct. 31.

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FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Not known	When Doctors Disagree ..	Stoll-Goldwyn	Comedy	5000	9	B
Not known	The Career of Catherine Bush	F.P.L.-Paramount	Drama	5000	8½	C B
Not known	Jean Goes Wooing	F.P.L.-Paramount	Comedy-Drama	4000	8¾	D
Not known	Broken Commandments ..	Fox	Drama	5000	9	C B
Not known	The Auction of Virtue ..	New Bio. Artcraft	Drama	5000	8¾	B
Not known	A Burglar By Proxy	Walturdaw-1st Nat.	Comedy	500	9	B
Not known	Heart of a Rose	Kilner-British	Drama	5000	9½	D
Not known	Stars As They Are	Phillips	Screen Interest	—	9	D
Not known	The Beachcomber	Phillips-American	Drama	5000	8¾	B
Not known	Dawn of Love..	Jury's Swedish Bio.	Drama	5000	9¾	A
Not known	Faith Endurin'	W'strn Imp'rt	Drama	5000	9	B
Not known	The Argument	W'strn Imp'rt	Drama	5000	8¾	A B
Not known	The Yankee Princess ..	Vitagraph	Comedy	5000	8¾	B
Not known	Beauty Proof..	Vitagraph	Drama	5000	9	B
Not known	Pathe Gazette	Pathé	Interest	—	8¾	D
Not known	Gates of Brass	Pathé	Drama	5000	8¾	C B
Not known	The Lion's Prey	U.C.I.L.I.F.T.	Drama	4000	8	B
Not known	The Vow That Failed ..	Cæsar-L.I.F.T.	Drama	4000	8½	A B
Not known	Gaumont Gazette, No. 897 ..	Gaumont	Interest	—	9	D
Not known	Nobody's Child	B.C. World Film	Drama	5000	9	B

OPEN MARKET.

Jan. 12 ..	War Gardens..	Transatlantic Pussyfoot	Comedy	450	6½	B
Jan. 12 ..	Artful Alf Joins the Church.	Transatlantic Royal	Comedy	750	6½	B
Jan. 12 ..	Snake Hunting in Uganda ..	J.D.T.A.	Interest	—	7	D
Jan. 15 ..	The Little Puritan	Transatlantic Amber	Comedy	870	6¾	B
Jan. 15 ..	Hustle and Bustle	Transatlantic Novelty	Comedy	900	6¼	B
Jan. 15 ..	Screen Magazine	Transatlantic	Interest	550	6½	B
Jan. 19 ..	The Two Twins	Transatlantic Pussyfoot	Comedy	550	6½	B
Jan. 19 ..	Casey's Tribulations ..	Transatlantic Royal	Comedy	500	6½	B
Jan. 19 ..	Making of Ladies' Palmetto Hats	J.D.T.A.	Industrial	440	7	D
Jan. 22 ..	Taming a Grumbler	Transatlantic Novelty	Comedy	1000	6½	B
Jan. 22 ..	The Honeymoon Car	Transatlantic Refined	Comedy	1000	6½	B
Jan. 22	Screen Magazine ..	Transatlantic	Interest	500	6¾	B

Miss NADA LYNTON.

(Late) TOYO FILM CO., JAPAN.
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TRADE SHOW

ON

Friday, Oct. 31st (FRIDAY THIS WEEK)

at the LONDON PAVILION, at 3 p.m.

The General Film Renting Co., Ltd.,
will present

"The Man who found Himself."

Founded on a true incident in the book of this title by an anonymous writer.

featuring the great film actor,

HENRY B. WALTHALL.

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"THE ERA" FILM SECTION.

K

THE LOST CITY

has arrived,
and
the date of the TRADE SHOW of this
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will be
ANNOUNCED NEXT WEEK.

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K

ENGLISH GOOD HUMOUR.

WHY AUDIENCES LOVE CHARLIE CHAPLIN.

An English officer who was an attaché at the Court of the late Tzar before the war, and who has been in Russia ever since, has just returned to this country. He said that during the war and the subsequent revolution, the great relaxation of the Petrograd population was to see Charlie Chaplin in two comedies, "The Floorwalker" and "The Fireman."

Petrograd went mad over Charlie, and the youth of that city emulated his hat, walk, and moustache, in a manner that would certainly have aroused the astonishment of the great comedian could he have witnessed them. The officer stated that what impressed the Russians so much was Chaplin's faculty of always turning up smiling after his misadventures.

Curiously enough Charlie Chaplin's opinion of the secret of the popularity or even affection with which he is regarded by picture lovers of all climes, is his English imperturbability and good humour. "All my characters have been indirectly inspired by Dickens," he said. "His characters, like myself, are English. My humour, like the humour of Mark Tapley, for instance, is purely English.

"True, my abilities were first recognised in the U.S.A., but then you must remember, Americans are imbued with Dickens. I suppose it was my imperturbable smile when I played in my early comedies which Walker's Mutual Chaplins are about to re-issue, that gained the appreciation of my audiences, and, incidentally, gained me the then record salary of £2,000 a week.

"You see people naturally expected when I was drenched with a fire hose, or thrown off an engine, that I would display some temper. Instead, I simply adjust my necktie, salute, and carry on as if nothing had happened.

"This form of humour is peculiar to England."

THE FILM AND EDUCATION.

The unlimited possibilities attached to the cinema as an educational factor, to which we have so frequently called attention, have not as yet been taken advantage of to any great extent in this country. This fact Dr. Charles, in a few preliminary words, delivered before the exhibition of a selection of educational films at the Polytechnic on Saturday morning, the 18th, attributed partly to the revolutionary nature of the change and partly to the difficulty in procuring the requisite film library. The latter difficulty will, he explained, soon be overcome. History, geography, nature studies, and animal life are some of the many subjects that could with advantage be taught from the screen, and Dr. Charles concluded his remarks by urging upon the school authorities: (1) that, when the educational cinema centres had been established, they should afford every facility for the children's attendance, and (2) that they should unite in forming a selection committee to criticise and select new films for an educational film encyclopædia.

The films shown consisted of one on animal life, entitled "Babies on the Farm," two episodes from the "Film History of the Great War," and a nature study called "The Cloud." In all of them the advantage of an ocular demonstration over mere statements in its effect on the youthful mind was manifestly proved, especially in the one on animal life, a subject which particularly lends itself to film treatment.

Dalston Winter Garden and Cinema.

The Dalston Theatre has been leased by Messrs. Underwood and Lyon, and, after the necessary alterations, will be opened as a winter garden and cinema, under the control of Biocolor Theatres, Ltd.

FILM ACTORS' NOTES.

In Favour of Amazons.

Apropos of her own strenuous exertions in "Jack, Sam and Pete," a Pollock-Daring film, Enid Heather is a firm believer in every kind of out-door athletics for girls. "I think every girl should be able to swim, ride a horse, and shoot," she says; "it isn't so much a question as to when they may have to make use of such qualifications, but of their value to a girl's health and appearance. I have practised what I preach, long before I thought of such things in connection with films. 'Tom-boyishness' as a term of reproach should be forgotten. Every girl has the right to become strong and healthy, and football, boxing, and wrestling are as good for them as for the sterner sex!"

Hilda Bayley's Latest.

Hilda Bayley, who appears at her very best as the Countess Vassiloff in "Under Suspicion," and who will be remembered for her fine work in "Mr. Wu" and "The Thirteenth Chair," has just completed the leading rôle in "The Barton Mystery." Miss Bayley made her screen début with Miss Violet Hopson in the Broadwest production, "A Soul's Crucifixion." She created the leading part in Matheson Lang's production of "Carnival," which may be presented to London theatre-goers early next year.

New Honour for Mrs. Percy Renton.

The racing fever has, we hear, affected the House of Granger. Not the mere backing of horses, but who amongst the staff shall be top in the running for placing Samuelson winners, including the famous "A Member of Tattersalls," The Trilogy, and "Gamblers All," &c., amongst exhibitors. Granger travellers have now instituted their own Tattersalls Club, admittance to which can only be obtained when certain booking figures have been reached. Mrs. Percy Renton has achieved the honour of being the first member to receive full rights in the Granger Tattersalls Club.

From Film to Book.

We hear that Langford Reed's successful picture play, "The Heart of a Rose" (Kilner's Exclusives), is to be published in a few weeks by the Standard Art Book Company. It will be illustrated by photographs from the film. From book to film is common enough, but from film to book is, we should imagine, distinctly original, or, perhaps it would be more appropriate to say—novel. Mr. Reed is also preparing for publication in serial form in a weekly journal a version of his latest original photo-play, "The Lass o' the Loom."

Kilner's Activities.

The trade show of "The Heart of a Rose," which was held last Friday, at the London Pavilion, was a great success, and was another instance of a well-regulated show, the fine film being enhanced by beautiful and appropriate music. The principal artist, Stella Muir, presented roses to the ladies in the audience. The bookings already made, if any criterion, indicate that it is going to be shown in every theatre of importance throughout the Kingdom.

In handling such diverse films as Grenville Taylor's "Heart of a Rose," and Colonel Selig's animal serial film, Kilner's Exclusive Films, Ltd., show that they are out to provide suitable films for audiences of every kind.

Owing to the difficulty in fixing the date at a suitable theatre, it is impossible to announce the trade show for "The Lost City" until next week.

OUR LANTERN SLIDES
are the talk of the profession because of their beautiful design and artistic colouring. We can help YOUR show if you order your Advance Slides, Announcement Slides, and Chorus Slides, and every kind of Slide from us.
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"THE HEART OF A ROSE."

WAIF'S PART IN REUNION OF FATHER AND SON.

Production .....Grenville Taylor
Type .....Comedy-Drama
Star .....Stella Muir
Length .....Five Acts
Distributors .....Kilners

With a dainty star, an engaging story, and perfect staging and photography, "The Heart of a Rose" is an English film that will doubtless be popular. Stella Muir is gifted with a pretty face and an appealing personality, and the other parts are all well played. Stephen Carnforth, head of a great iron foundry, adopts little Rose Fairie, who brightens his home and eventually gains his love. After schooldays are over Rose meets Dick Darrell, and romance enters her life. The owner of a rival factory, Darrell ruins the girl's guardian, and after bitter words they part. Carnforth's bad health causes Rose to appeal to Darrell for mercy, and during the interview she learns that the rivals are father and son, and there is thus happiness for all.

[See our Film Markings.]

Big Liverpool Cinema.

The scheme for a big Stoll picture house at Liverpool, to which reference has already been made in "The Era," is now taking definite shape. Plans have been prepared, and were, on Friday, submitted to the licensing bench, Sir Oswald Stoll being present in Court to support the statement of the applying solicitor. The magistrates approved the plans; but, in order that the City Surveyor might inspect them, adjourned the application for three months.

Mr. Edwin Berry, the solicitor, said that the proposed site in St. John's-lane was at present occupied by the Victoria, Criterion, Star and Garter, and Bee Hotels (the last-named being the old-time theatrical resort), a tobacconist's shop, and a jeweller's shop. The new building would be of a very palatial character, for, in addition to restaurants, there would be a roof garden. The premises would hold 2,500 people, 1,450 being accommodated in the stalls, and the remainder in the circle and the upper circle. The plans had been prepared by Mr. Frank Matcham, and had met with the approval of the Health Committee. In fact, the building would be an ornament to the neighbourhood, and the business would be conducted in the same irreproachable manner as the many other famous places of amusement which were run by Sir Oswald Stoll. It would be some considerable time before the work of demolition took place, as various leases had not yet expired.

New Lighting Scheme.

Visitors to the Stoll Picture Theatre will be delighted with the new stage setting and auditorium lighting effects, which are from designs by Mr. Val Prince. At each side of the stage a spray of coloured lights gives a bright and charming effect, while at the same time lights in imitation of the stars and moon appear overhead. This illumination takes place in the intervals between the pictures, and is to be welcomed as an artistic innovation which cannot fail to add to the attractions of a visit to the popular picture-house in Kingsway. The entire scheme of lighting has been carried out by Waring and Gillow, under Mr. Val Prince's personal supervision.

"The Great Gamble."

"The Great Gamble," a serial of countless thrills, is to be shown to the trade in the Pathé Roof Garden Theatre to-day. It is said to contain some wonderful stunts that would daunt the heart of the average actor or actress invited to attempt them, but Charles Hutchison and Anne Luther accomplish reckless deeds with the utmost sangfroid and dare-devil bravery.

Pathé's Social Club.

Pathé's social club inaugurated their winter season most successfully on Wednesday evening last, when a diversified programme was given in the Roof Garden Theatre. This consisted of films and a variety show, which was contributed to by several well-known entertainers, and proved to be much to the taste of the crowded audience.

"The Man Who Found Himself."

Exhibitors in London should make a point of seeing the new comedy-drama, "The Man Who Found Himself," which the General Film Renting Co. are showing on Friday at the London Pavilion at 3 o'clock in the afternoon. This new production features Henry B. Walthall in one of his best rôles, and some of the scenes are, we hear, particularly startling and novel, the photography being particularly brilliant.

PROVINCIAL CENTRES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred. W. Warden; A. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. George Dance's company opened here on Monday with "The Bing Boys on Broadway." The clever cast includes Miss Dorothy Millar, Mr. Jimmy Godden, Miss Doree Hanbury, Miss Sybil Woodruff, Austen Grey, Messrs. Bernard McClynn, Arthur Edmunds, Tom May, Norman Varden, Fred. Edwards, &c.

ROYAL HIPPODROME.—R. M., Mr. Henry T. Downs; Mus. D., Mr. J. C. Fowler.—Mr. Albert De Courville's revue, "Hotch Potch" drew a crowded audience here on Monday, and Mr. Fred. Kitchen, the well-known comedian, proved a great draw. He was ably assisted by Mrs Max Bedley, Miss Diana Morrow, Mr. Harvey Evans, Mr. Charles Stern, Mr. Harry Kay.

EMPIRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter; A. M., Mr. E. J. Hart; Mus. D., Mr. J. C. Evans.—The attraction here is "Top o' The Morning," by Harry O'Donovan.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley; Mus. D., Mr. P. H. Berle.—Vaudeville here by Field and Mansell, in novelty act; and Miss Caprice Proud, a smart comedienne and dancer.

GAIETY.—G. M., Mr. Ernest E. Forbes; Mus. D., Mr. Fred. Wright.—Appearing here are Arnold and Worth, in smart musical act; and Mr. Arthur Green, Irish comedian and excellent dancer.

BRIGHTON.

THEATRE ROYAL.—M., Mr. Lawson Lambert.—Messrs. Macdonald and Young's fine company in "Uncle Sam," the Haymarket comedy, is an entire success here. Messrs. John Le Hay, Edmund Kennedy, Leonard de Renzi, and Miss Hettie Cavendish, are foremost in most artistic representations, and the mounting is excellent.

PALACE PIER THEATRE.—M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"By Pigeon Post" is reproduced here, and the thrillingly interesting war play finds ample approbation from excellent audiences.

WEST PIER THEATRE.—S., Mr. A. W. Scholey.—"Brewster's Millions" returns here this week with Mr. Harry Hampson and Miss Joan Barry in the leading parts. The famous yacht scene is admirably managed, and the comedy excellently cast.

GRAND.—S. L., Mrs. Kimberley; A. M., Mr. Frank Liston; Mus. D., Mr. Tom Parsons.—The revusical show is here this week. Miss Lee Angell, Mr. Harry Rose, Mr. Frank Alber, and a numerous company of clever artists contribute capital work.

HIPPODROME.—M. D., Sir Walter de Frece; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Sweet; Mus. D., Mr. E. G. Oram.—Mr. Harry Goodson presents "Revels" in which Jos. Alexandre proves a host of quaintness and fun.

Boots, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

BRISTOL.

PRINCE'S THEATRE.—Licensee, Mrs. James Macready Chute; M. D., Mrs. Chute and Mr. John Hart; R. M. & T., Mr. J. Ellis Miller; Asst. M., Mr. George M. Chute; Mus. D., Mr. George R. Chapman.—Mr. Arthur Bourchier's company in London's latest sensational play "Scandal." The cast includes William Home as Pelham Franklin, and Joan Crossley as the Hon. Beatrice Hinchcliffe. The play is produced by Arthur Hardy.

ROYAL.—R. M., Mr. Alfred H. Hook; Mus. D., Mr. Malcolm W. Young.—Here we have C. Vernon Proctor's interesting drama, "Back to Wife and Blighty," produced by Hamilton Baines.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. S. Fortescue-Harrison; Asst. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—Heading the programme here are the original Hedges Brothers and Jacobson, in their rag-time entertainment, other artists being Lily Lena, comedienne; Suther, the one-man musical revue; Ernest Rome, comedian; Mart and Pep, hand-to-hand tumblers and balancers; Charles Norton, "the old firm," in imitations of popular stars; and interesting pictures.

EMPIRE.—L. & M., Mr. Sid Macaire; Asst. M., Mr. Frank Riego; Mus. D., Mr. G. A. Main.—Here the artists include Van Hoven, "the dippy mad magician"; James Jewel in a screaming "nightmare," entitled "Idle-Itis"; The Red, White and Blue Trio, in a sensational cycle act; Maple and Burnell, "Whato! Milko! Jazzo!" the Miller-Sutcliffes in Highland sports and pastimes; Josie Howard, comedienne and dancer; McLeod and Bernard, comedians; and G. Denley, late Royal Naval Airman. The Topical Gazette concludes.

BURNLEY.

VICTORIA OPERA HOUSE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. C. Horner. The D'Oyly Carte Opera Company, in Gilbert and Sullivan operas.

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. C. Horner.—The Mizuro Troupe, an Eastern combination in Western entertainment; Benson Gray, novel ventriloquist; Ulrick, a juggler; Percy Rollason, baritone; Harpe and Harper, chorus singer and harpist; Billy French, comedian; Alice Field, contralto; Christopher and Columbus, comedy knockabout bar entertainers.

PALACE AND HIPPODROME.—M. D., Macnaghten Vaudeville Circuit, Ltd.; R. M., Mr. H. Rintoul.—The star turns are Yamamoto and Miss Koyoshi, Japanese equilibrists; and Horace Barnes, impromptu rhymster, supported by Ferguson and Mack; the Dimple Sisters; Fasano, Italian musician; Musicus, with his novel instruments; Little Niblo, the natural comedian; Harry Marvello, entertaining magician; Walter Kemp and company in Scottish character comedy, "Peter."

Boots, The Chemists, 90, St. James-street.

DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The ever popular Carl Rosa Opera Co. is here for a short season, opening on Monday evening with "Tales of Hoffmann" to a house crowded to capacity.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. Jno. Moody.—Topping an all-round first-class bill here is Oswald Williams, the famous illusionist, supported by Miss Rae Warwick, in an entertainment of mystery and art, other excellent turns, including the Empire Operatic Quartette in gems from popular operas; Charles R. Whittle, the favourite chorus comedian; Albert Foster and Ninon, in a variety of elements; Pasquali Brothers, clever equilibrists; Frank Benson, comedian; and Victoria Cornettie, cornetist and dancer.

QUEEN'S THEATRE.—M., Mr. C. F. Wright; Mus. D., Mr. S. Levenston.—Mr. J. E. Mackey's company of Irish Players present J. W. Whitbread's historical play, "Sarsfield, or the Siege of Limerick," to large and appreciative audiences at each performance here this week.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—Padraic Colum's play, "The Fiddler's House," revived so successfully here a few weeks back; in addition, Martin J. McHugh's amusing comedy, "A Minute's Wait," completes an enjoyable evening's bill.

EMPIRE.—L., Mr. B. Armstrong; M., Mr. A. Armstrong; Mus. D., Mr. W. J. Mitchell.—The Hanlon Brothers and company in their pantomime absurdity, "The Station Hotel"; in addition, Maggie Benson, the "maid at the piano"; Harry Barclay, popular light comedian; Carney and Sharpe, comedians; Martin and Castle, Bert and Ray, the Grennans, and Teddy and Iris Duo complete.

TIVOLI.—M., Mr. C. M. Jones.—The Four Royal Scots, in the Fisher Girl's rehearsal; another featured turn being Mutt and Jeff, black-faced comedy entertainers. First-class turns are also submitted by Doyle and Massey, comedians; Betty Rudd, chorus vocalist; Asscart, comedy juggler; Jack Poulter, laughing comedian; Sam and Betty Aukland in "Pastimes on the Village Green"; and Alec Fredson, whistling entertainer.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham & Mr. G. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Mr. Fred. Terry, Miss Violet Farebrother and company are here with "The Scarlet Pimpernel," which is drawing large audiences. Mr. Terry repeats his dashing, graceful, and humorous impersonation of Sir Percy Blakeney, and there is much charm in Miss Farebrother's performance of Lady Blakeney. Admirable support is given by Mr. Alfred Kendrick as Sir Andrew Ffoulkes; Mr. Edmund Grogan as Lord Anthony Dewhurst; Mr. George Dudley as Lord Grenville, and by other members of the cast; while Mr. J. Carter Edwards deserves especial mention for a gem of portrait study as Brogard.

THEATRE ROYAL.—P., Messrs. Howard & Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B.-M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—Mr. Durward Lely's company is at this house, playing "The Bonnie Brier Bush." Mr. Lely repeats his genial performance of Dr. Weelum MacLure; Mr. W. G. Robb, a sterling actor, is excellent as Lachan Campbell; Miss Beatty Lyall is a sweet Flora; and meritorious impersonations are also contributed by Mr. John Dunloch, Mr. Charles Wade, Miss Emmeline Roselle, and Miss Helen May.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruickshank; A. M., Mr. J. Anthony Henderson; Mus. D., Mr. A. Douglas Willcox.—Mr. J. Bannister Howard's company is the attraction here, with the ever popular "The Belle of New York." A capital cast, including Mr. Harry Meymott as Ichabod Bronson, represents the musical comedy with immense spirit and humour.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; R. M., Mr. T. Aynsley Cook; Mus. D., Mr. James Howarth.—Among the outstanding features of Harry Day's latest production entitled "Stunts," Kitty Colyer makes a welcome appearance; and she is cleverly supported by Jimmie Leslie, Harry Gould, Florence Williams, John Rorke and Sidney Bray, Church and Davey, and others.

Boots, The Chemists, 102, Princes-street.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Large audiences here are being thoroughly delighted with Messrs. Macdonald and Young's company, who are paying a first visit with the musical play, "The Boy." An excellent company includes Mr. Edward Lewis as Mr. Meebles, Miss Isa Bowman as Mrs. Meebles, Mr. Lionel Westlake as Hughie, Miss Billie Bell, and Mr. Colin Hunter.

THEATRE ROYAL. — Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Geo. F. Warwick; Mus. D., Mr. J. H. Vann.—Splendid business continues here with Mr. E. Hill-Mitchelson's Repertoire Company, whose lengthy season at this drama house is very popular with the patrons. This week the attraction is "The French Spy," with Miss Violet Carlyle in the title-part, and Mr. Stanley W. Healey as Capt. Somers, characters which they sustain with conspicuous success. The support given by the rest of the company is, as usual, admirable.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—An exceptionally good programme here is contributed to by Du Calion, whose remarkable performance on the tottering ladder gains the unstinted approbation of the audience; Tom Clare, with his always popular songs at the piano; the Great Rameses, whose splendidly worked magical illusions astound the audience; Joe Hayman and Mildred Franklin, with their clever model sketch "A Joy Ride," which makes a deserved hit; Winifred Ward, the favourite immaculate male impersonator; the Westwoods, the clever novelty cyclists; and Claude Lester, assisted by a stick, an excellent turn. Pictures complete.

PAVILION.—P., the Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred. Britcher.—Revue continues its popular career at this hall, where H. Slingsby and W. Paskin are staging this week "Maid of the South." The cast is a good one, and includes as the chief participants Ed. Curtis, Andy Clark, Nita Jarche, Dorothy Waller, George Farnley, and Ernest Seebold. Pictures complete.

Boots, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—Another hearty welcome was extended to "The Maid of the Mountains" on Monday night, the public remembering the pleasure they derived from the excellent musical comedy on its previous visits. The George Edwardes company again included artists of note, among whom were Leonard Mackay, Tom A. Shale, William Spray, Eric Marshall, Yvonne Phillips, and Gracie Sinclaire. The efforts of all players earned warm approval. Among the minor characters, presented in finished style, were Angela (Pauline Chare) and Andrea (George Fearnley).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King.—The sixth and last week of the present visit of the O'Mara Opera Company was opened on Monday night before a large and appreciative audience, when, by special request, "Samson and Delilah" was given, the principal rôles being worthily held by Mr. John Pegg and Miss Mabel Dennis, both of whom came in for well-deserved recognition. The remainder of the week's programme comprised "Maritana," "Rustciana" and "Pagliacci," "Faust," "Lily of Killarney," "Rigoletto," and "Trovatore." The ordinary season will open on Monday with Mark Blow's company in "Toto."

PLAYHOUSE.—P., Liverpool Repertory Co., Ltd.; L. & M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—Here "Beauty and the Barge" still holds the stage, enjoying an unusually successful run.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Manners; Mus. D., Mr. A. Workman.—Revue is the attraction here, Mr. Albert de Courville's "Tip-Top" drawing large audiences. On Monday evening it was witnessed with much satisfaction. Among the principals were Tubby Edlin, a most quaint comedian, well known on Merseyside, whose resources as a funmaker were given full play; Lily Edwards, of great assistance to Edlin; Beatrice Allen, Percy Yorke, Ian Lloyd Mackenzie, J. K. Allen, and Martin Dawson, while Max Mayne and Harper delighted with their clever dancing.

OLYMPIA.—P., Moss' Empires, Ltd.; R. M., Mr. A. O. Walker; Mus. D., Mr. Albert Moore.—After a splendid fortnight's business with John Tiller's "Victory" revue, this popular house reverts to vaudeville, the current bill being a strong one. Foremost is Wee Georgie Wood, with his new sketch, "Black-Hand George," which provokes great laughter, and in which he has the valuable help of Dolly Harmer and Tom Blacklock; Percy Honri's musical turn is keenly appreciated; the O'Gormans are as humorous as ever; and the rest of the bill has the names of Gordon Finlay, a diverting Scotch comedian; Eileen and Marjorie, with neat acrobatic work; the Romany Girl, whose violin playing earns rounds of applause; the McGregors, concertinists; and Duncan's well-trained collies.

HIPPODROME.—M. D., Sir Walter de Frece; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—In consequence of the big business done last week with the splendid Wylie-Tate revue, "The Whirl of To-day," the programme remains unchanged.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Fred. Coles; Mus. D., Mr. George Dibbert.—Barton and Ashley are prominent with their funny sketch, "Money Talks"; Victor Kelly is a comedian who finds great favour; and also in the bill are Pattie Loftus, comedienne and dancer; Alby Williams, Welsh tenor; Gene Gordon, comedy magician; Penman's Four Nibs, contortionists; and James and Henry Cooper, humorists.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Edward M. Hamilton; Mus. D., Mr. Harry Walker.—Good business continues here, owing to the attractive programmes that are submitted weekly. The current one is supported by Robert Carr's Barleycorn Players, with an old English musical scena; Gus Harris, Hebrew comedian; Olwyn and Bessie Owyn, with song; Zeolah, juggler; Leroy and Macer, clever comedy duo; Bert Rayburn, comedian; the Michael Richardini troupe of gymnasts; and the Jocks, in "A Nicht at Hame," a much appreciated item.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold; Mus. D., Mr. Cleaver Howard.—A prominent feature of the bill is the excellent thought-reading turn given by The Violas, who still maintain their position as among the foremost entertainers in their particular lines; Newton and Heath are very humorous; as are also Jack Riskit, Betty, and Assistant in "Take a Chance Act"; while Napoli, the rag-time violinist, deserves the applause bestowed upon his efforts. Contributions also come from the Heywoods, vocal and instrumental entertainers; George F. Ford; Dudley Dale, comedian; and Joe Dixon, singer and novelty songs.

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MANCHESTER.

PALACE.—M. D., Sir Walter de Frece; G. M., Mr. Alan Young; A. M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. W. McLaren; Mus. D., Mr. T. Wrathmall.—Miss Vesta Tilley is here on her farewell visit, and packed houses testify with their cordial and enthusiastic reception to her great popularity. Good turns are also those of Robert Reilly, assisted by "Bedelia" and the "Kid"; Sam Mayo, comedian; Gordon and Rica; Joseph Cheetham, tenor; Mennetti and Sidelli; and Alexia and Morlay in pleasing dancing scena. At the matinée performances, Harry Leslie's famous Seven Nobodies appear in place of Miss Vesta Tilley.

HIPPODROME.—M. D., Sir Oswald Stoll; A. M., Mr. George F. Reynolds; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—Eva Moore and Edmund Gwenn are to the front here in "The Punctual Sex," a smart comedy; Dan Rolyat scores as usual; Tom Hearn makes a hit as the lazy juggler; whilst other enjoyable items are given by Herbert Cave, tenor; Hiawatha and Minnehaha, two cleverly trained apes; the Kiralfy Kiddies, in clever act; and Morgan and Burke, grotesque comedians.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. Winstanley; R. M., Mr. H. Hearn; Mus. D., Mr. Edward Jones.—A capital programme here includes Angers and Escott, May Erne and Erne Chester, Annie Rooney, Tom Williams, the Sylphide Sisters, Brock's cycling maniacs, Leo Fields and Lady, Will Sullivan, and Brandow and Robbins.

LESLIE'S PAVILION.—Sole P., Mr. Harry Leslie; G. M., Mr. Geo. Phillips.—Mr. Harry Leslie's Seven Nobodies are the attraction here.

Boots, The Chemists, 15, 17, and 19, St. Ann's-street, St. Ann's-square; 48 and 50, Oldham-street; 39, Market-street.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont.—The musical comedy, "Nobody's Boy," is drawing good houses here. The leading artists are Harry Cole, Ireland Cutter, Edith Drayson, Jane Ayr, Mary Thorn, and Stephanie Stephens.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—A welcome return at the Royal of the popular play, "The Rosary."

EMPIRE PALACE.—M. D., Mr. Frank Allen; A. M., Mr. R. Sidebotham.—On Monday Harry Tate and company, in his laughable sketch, "Selling a Car"; Naughton and Gold, comedians; Hal Bert; De Guchi Troupe; Shawlene, novelty act; Frank Whitman and Haley's Juveniles, &c.

HIPPODROME.—R. M., Mr. H. J. Savage.—Yorke and Leonard in "Potash and Perlmutter." Also engaged are excellent artists, including the famous Dauntons-Shaw Troupe, Geo. Jackley, Christy and Wills, the Dorines, Nora Moore, Mareski, and Bruce Green.

OXFORD.—M. D., Mr. C. W. Ramsay.—"Bonnie Dundee," followed by comic films.

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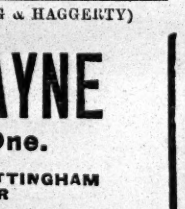

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"Oh! Lawrence"

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CALLS FOR NOVEMBER 3, 1919.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—

Arthur Prince, Clarice Mayne and "That," Grock, Marie Nordstrom, Billy O'Connor, Taylor and Summers, The Flying Banvards, George Calver, Du Calion, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—

Knut Brook, Takio, Ethel Toms, Lily Lena, The Mandos, Hal Wright, Robinson and Macken, Bioscope.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—

Frank Fay, Fred Stafford, Cornalla and Edwie, Ina Hill, Kubelick, Bioscope.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—

Ernest Roma, Mozzetto, Peter Bernard, Mary Leighton, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—

2 Cures, Niblo and Doris, Rolf Slater, Selkirk's Clans of Bonnie Scotland, Carrodus, Margaret Norton, Bioscope.

CHATHAM EMPIRE.

Rehearsal at 2.30 p.m. for:—

Gertie Lanner, Ernesto, Bioscope, and Company as booked.

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for:—

Grogie, Halma, Terry Twins, The Merrills, Jack Shires, Page's Dolls, Bioscope.

BEDMINSTER HIPPO.

Pictures and Varieties.

THE LEICESTER PALACE.

Rehearsal at 12 noon for:—

Mark Carey, Mazuz and Mazette, Dan Rolyat, The Artois, De Alma, Bromley Carter, Bioscope.

THE ARDWICK EMPIRE.

Rehearsal at 12.30 p.m. for:—

Herbert Winter, Charles Norton, Cecil Lyle, Huxter Bros., Connie Browning, Victoria Victor, Bioscope.

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—

Suther, Ray Wallace, Mr. Hymack, Nathano Bros., Ernest Hargreaves, Bioscope.

(Matinees Monday and Tuesday.)

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NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Nov. 3, 1919.

LONDON PAVILION.

Rehearsal at 11.30.

C. B. Cochran's Production "Afgar."

OXFORD.

Rehearsal at 12.

C. B. Cochran's Production "Maggie."

METROPOLITAN

Rehearsal at 11.15.

Fox and Rose.

Tatten Hall and Co. in "Fanciful Whims."

Hart and Hall. Dalmere's Circus.

Annie Rooney. Benedetti Bros. Bioscope.

Etc., etc.

CHELSEA.

Rehearsal at 12.

Marie Loftus.

Johnson and Bert and Co. in "Crankite."

The Jovers. The Balmorals. Jaffa.

Romaine and Dainton. Violet Gwynne.

Five Bombays. Tommy Davis. Bioscope.

EUSTON

Rehearsal at 12.

Lawrence Wright Ensemble.

Wilson and Waring.

Kitty Dentons 8 Little Rays of Sunshine.

The Hadens. Van Dock Rollo and Rega.

J. J. Wild presents Tom Perry and Co. in "The Widow Who Would."

Bioscope.

WATFORD PALACE.

Rehearsal at 1.

The Enterprising Productions present—"Wit and Wisdom."

SOUTH LONDON

Rehearsal 12.

Syd Walker. Este le Rose. Warsaw Bros.

Australian Le Brunns. Henri Merton.

Rielly. Divina. Busoni. Bioscope.

EAST HAM

Rehearsal at 12.

Robert Courtneidge's Co. in "Petticoat Fair."

TOTTENHAM.

Rehearsal at 12.

John, Harry and Burton Lester.

Lily Hammersley and Co. in "Circumstantial Evidence."

The Miles-Stavordale Quintette.

Oriental Trio. W. B. Raby.

Frederic Culpitt. Emilie Hayes. Rene Rice.

Bioscope.

EMPRESS, BRIXTON.

Rehearsal at 12.

Joe Peterman's Co. in "Demobilized."

3 Piccadillians. Nicol and Martin.

Flora Cromer. Ferrley Ramus.

Bond Rowell. Frank H. Fox. Bioscope.

WALTHAMSTOW PALACE.

Rehearsal at 1.

T. E. Dunville.

Jack Williams and Co. in "A Sister to Assist 'Er."

Terry's Juveniles. Queenie Leighton.

W. B. Raby. Alcide Capitaine.

Joe and Betty Binns. Black and White.

Bioscope.

These Calls are communicated by the Management for the information of Artistes without prejudice.

Bill matter to be sent direct to each hall three weeks prior to date of opening.

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IN THE LAND OF BEGINNING AGAIN. SINGAPORE.
NOW THAT THE WAR IS OVER. TEN LITTLE PUSSYFEET.
NOW YOU'VE COME BACK TO ME. KIDNAP ME.
OLD-FASHIONED SWEETHEART. CHILDHOOD WILDHOOD DAYS.
JOHNNY'S IN TOWN. IN A QUAINT OLD NORMANDY TOWN.
L'IL LIZA JANE. YOU CAN COME BACK TO ME.
WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE?
WHERE DID YOU FIND THE LADY? WHAT COULD BE SWEETER?
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